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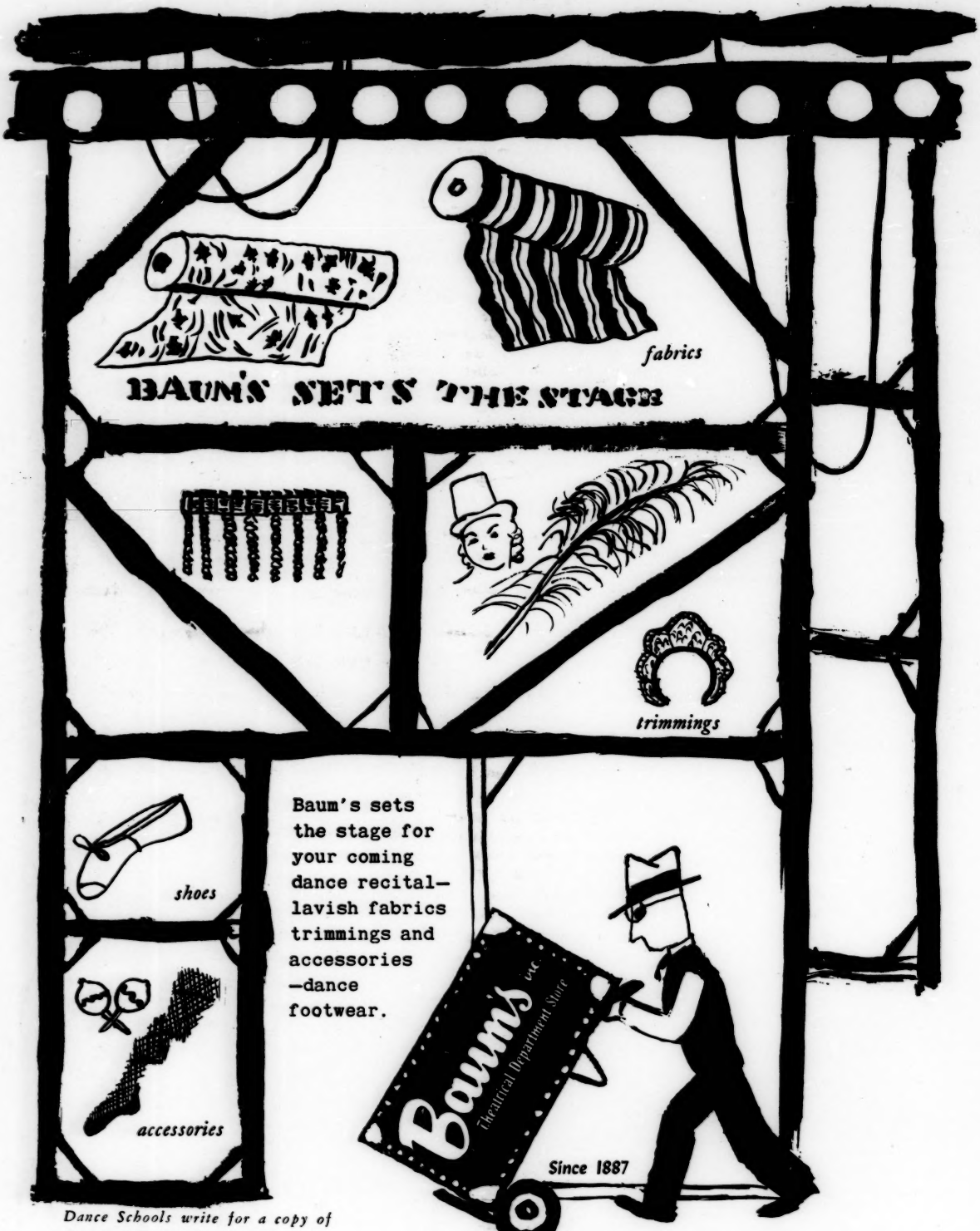


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# via the grapevine

NOTABLE visitors to New York this month from overseas include **Robert Helpmann** who is appearing in G. B. Shaw's "Caesar and Cleopatra" with **Vivien Leigh** and **Laurence Olivier;** another was **Anton Dolin,** holidaying here for the first time in more than a year, seeing the shows, renewing auld acquaintance, making a plan to bring his company to America late in 1952. Dolin returns abroad for a season in Monte Carlo which begins at Christmas to run for one month Markova, scheduled to have made a TV appearance in New York this month, failed to put in an appearance . . . American dancers headed the other way include **Mara,** who is off for a month's holiday in Paris — and **Eleanor King,** on her way to Amsterdam, for combined business and pleasure . . . **Ruth Page** has leased a studio apartment in Paris, an omen that she expects to be a frequent visitor there, at least to afford her a pied a terre when she drops in. Among the things Ruth brought back on her last flight was a pair of practice tights with a lasticized middle — the creation of Christian Dior . . . Also in Paris, where everybody rushes into Court on the slighest provocation, **Serge Lifar** is being **sued by Fedor Lensky,** who claims that Lifar's ballet BLANCHE NEIGE (Snow White) was his idea, that when he and Lifar were with the Nouveau Ballets de Monte Carlo, he had outlined the whole plan for the ballet to Lifar. Lensky further claims that a first production of the ballet was staged by him in 1944. He was unable to halt the Opera's premiere of Snow White — and the legal din proceeds apace . . . Most comical aspect of this affair is that such a ballet should provoke a contest for ownership, rather than a denial of all connection therewith . . . Meanwhile, **Liane Dayde** of the Opera, who premiered Snow White, fell ill, and was replaced by **Madeleine Lafon,** who pleased her fellow dancers so much, that they sent her a basket of flowers . . . **Maurice Lehmann,** new director of the Opera, has announced the appointment of **Maryelle Krempf** as danseuse etoile at the Opera Comique. Mlle. Krempf was formerly etoile at the Theatre Chatelet, of which Lehmann was director . . . When **Ballet Theatre** sails for Italy in April to begin its 1952 European tour, it will take among other new works, a new opus by **Dania Krupska,** in its initial stages described as a piece set in a bar . . . **Paul Godkin,** formerly of Ballet Russe, once leading dancer in the **Carmalita Maracci** company, is in New York devising a series of amusing character sketches for **Zoya Leporsky,** slated for the hoity-toity supper clubs and TV. Preview glimpse reveals these as real comedy. Godkin is currently being considered as choreographer for the musical version of Tennessee Williams' one-acter "Camino Real" to be directed by Elia Kazan . . . Mademoiselle Magazine has given one of its 1951 Merit awards, given annually to women in various fields of endeavour, to **Maria Tallchief,** for her contribution in dance . . . **Nancy Crompton** appeared as principal dancer in Radio City Music Hall's Christmas show titled "Open House" . . . **Charles Weidman** leaves for Montreal after the 1st of January, to stage the dances for a production of the Prokofieff opera LOVE FOR THREE ORANGES, to be given by the Montreal Opera Guild.

•

**on the screen . . .**

Fans may confidently look forward to a tidal wave of screen ballets in 1952, later or sooner. Worldwide public reaction to such films as RED SHOES and AMERICAN IN PARIS has made a fixed impression on the producer of motion pictures.

Not the least of these will be a new **Gene Kelly** opus, tentatively titled INVITATION TO THE DANCE (will probably have a change of title before release), leaning heavily on ballet. Gene was in New York early in December, looking studiously at all the talent in sight. The ultimate choice was **Nora Kaye,** and she will appear in the aforementioned film with Leslie Caron and Mr. Kelly.

**Michael Kidd** is on the 20th Century-Fox lot, staging dances for THE GIRL NEXT DOOR with June Haver . . . Paramount is spotting **Daniel Nagrin** in a **Helen Tamiris** ballet in the new Bing Crosby-Jane Wyman musical, FAMOUS . . . **Jack Cole** has just completed a ballet, set in the Bayou country, in a film titled LYDIA BAILEY, in which Cole, himself, makes a welcome appearance . . . Gene Kelly's SINGIN' IN THE RAIN is due for release shortly, and from the same studios (MGM), **Angna Enters'** dances for SCARAMOUCHE will soon hove into view . . . MGM has signed four specialty dancers to appear with **Leslie Caron** in THE JOLIE JACQUELINE. These are **Gloria Stone, Marietta Elliott, Barrie Chase** and **Marylin Russell** . . . MGM has a real casting problem in its forthcoming film about the life of Annette Kellermann, to star Esther Williams

## ballet and concert calendar — JANUARY, 1952

### in New York City only

| | | |
|---|---|---|
| 6 | **Walter Terry,** lecturing on "Sex Dances of Mankind", demonstrated by **La Meri** and **Janet Collins** (at 3:00 p.m.) | 92nd Street YMHA |
| 9 | **Uday Shankar and Hindu Ballet** (at 3:30 p.m. and 8:30 p.m.) | American Museum of Natural History |
| 12 | **Dorothea Buchholz** in solo recital | Carnegie Recital Hall |
| 13 | **Choreographers Workshop** sponsors works by **Peter di Falco, Crandall Diehl, Boris Runanin, Si Lan Chen, Robert Geoffrey, Mary J ne Binney** and **Bill Hooks** (at 3:00 p.m.) | 92nd Street YMHA |
| 16 | **Stage for Dancers** presents: **Ruth Currier, Katya Delakova** and **Fred Berk,** and **Judith Martin** | Brklyn H. S. Homemaking |
| 17 | **La Meri** and ensemble in dances of many lands | American Museum of Natural History |
| 18 | **Jean Erdman** and company | Hunter Playhouse |
| 19 | **Erick Hawkins** and company | Hunter Playhouse |
| 19 | **Emily Frankel** and **Mark Ryder** | 92nd Street YMHA |
| 20 | **Donald McKayle** and **Normand Maxon** and companies (at 2.30 p.m.) | Hunter Playhouse |
| 20 | **Angna Enters** (3:00 p.m.) | 92nd Street YMHA |
| 20 | **Merce Cunningham** and company | Hunter Playhouse |
| 21 | Dance Auditions Winners recital: **Audrey Golub, Ruth Currier, Gloria Newman, Bodil Genkel, Irving Burton** | 92nd Street YMHA |
| 23 | Evening of Concert Ballet, works by **Nina Youskevitch, Emilka Hulova, Orest Sergievsky** | Hunter Playhouse |
| 31 | **Jean Leon Destine** & co. in Haitian dances | American Museum of Natural History |

the swimeuse. They are looking for a contemporary dancer to impersonate **Anna Pavlova** on the stage of the old Hippodrome Theater, anno 1917, in a long shot of the great solo, "The Dying Swan". Neither the casting director nor the ultimate choice of impersonator are to be envied in this job . . . Last, but not least, the Hans Christian Andersen film is finally under way, with the arrival of **Moira Shearer. Roland Petit,** choreographer, fomented a certain amount of growling among the three hundred male dancers who turned up for auditions on the Goldwyn lot, by refusing to audition those who came without tights and dancers who could not execute an entrechatsix with or without tights. At latest report, however, he had finally selected a company of 50 boys and girls and rehearsals are in full swing.

•

Martha Graham's symphonic solo dance, "The Triumph of St. Joan", first shown in Louisville, Kentucky on December 5 and 6, will be seen by New York audiences in March, 1952, if Miss Graham and her company can secure a suitable theatre for a repertory season . . . The former Humphrey-Weidman Studio Theatre has passed into the hands of the Michael Herman Folk Dance Center and from here on, those hallowed walls will resound to folk dance of all kinds, under Mr. Herman's authoritative direction . . . The Kamin Dance Bookshop will welcome the appearance of Agnes de Mille's book, "Dance to the Piper", by staging an autographing party for the author in its quarters on Avenue of the Americas, sometime in January.

•

**on television . . .**

A comedienne against her own will, concert dancer **Ruth Harris'** recent appearance on the Lucky Strike Hit Parade, resulted in her re-engagement for the December 15 show over WNBC-TV. She induced sheer spasm in her audience with her characterizations of an exasperated ballet teacher of implied senility, instructing a class, also, in her waitress sketch. Miss Harris is seen in a somewhat more subdued character sketch on pages 18 and 19 of this issue, in the "In Quiet Desperation" solo, staged for her by **Betty Lind** . . . **Tutu,** a small blue bird of the budgarager family, likewise an inhabitant of the Ballet Academy of Forest Hills, N. Y. (resides on the desk) made his TV debut on WNBT-TV on December 23 on The Children's Hour, accompanying **Myrna Danenberg** of this school in a ditty and dance entitled "Birds of a Feather". While the gal performed, Tutu swung madly on his perch, making remarks thusly, "Want to dance!" — "Point your toe!" and "I'm Tutu!" Oh yes, Tutu Talks . . . One of the more interesting shows caught on TV recently, was dance teacher **Adele Artinian's** quarter hour on Milwaukee's WMTJ. Miss Artinian talks on dance from barre work to ports de bras and toe shoes. The dance students seen in this regular show are presented with more consideration for their special dance problems than many great dancers get in the big TV shows . . . **Marc Platt** in tails and topper was a suave song and dance man on the Ken Murray show November 10th . . . **Katherine Lee** danced "Flight of the Bumblebee" on This Is Show Business (CBS) November 11 and asked for advice on the 10% one has to dole out to one's agent — clearly an unanswerable question — and how many dancers wish **this** was **their** problem?

•

**Recent events pocket-reviewed**

One of the most refreshing sights seen in New York recently was the **Euzkadi** troupe of Basque dancers and singers, which put in three concert appearances in several halls. The group, under the leadership of **Juan Onatibia,** spoke very well for Basque folkloric arts, with their reflection of the vigorous life of their people. Solo dancers **Emilia Doyoga, Victor Olaeta, Lourdes Olaeta** and **Mikel Gorospe** and the group showed a set of dances involving glasses, swords, sticks, the church, war, love and rituals of several kinds.

•

To anybody who has ignored the development of **Peter di Falco** as choreographer and dancer, his performance with **La Meri** and company on the December 1st Student Dance Recital at the Needle Trades H. S. might have been a little startling, apparently the emergence of a "natural". But no. Behind the assured and subtle performance is the work and devotion of years. Di Falco is an unashamedly graceful, masculine dancer, has formidable stage presence and his one satiric Indian group work, Bababec, and his three Latin-American dances show choreographic flair. It is greatly to be hoped that he will find many friendly stages open to his flowering skill. La Meri in all her solo dances, Indian and abstract, was her commanding and glamorous self, giving life to the ethnic vocabulary. A group consisting of **Mari Lyn, Lais, Rebecca Harris, Leah Dillon, Mary Fenton** and **Matteo Vittucci** gave a pleasing account of themselves as supporting dancers. The whole recital was expertly staged, ran in flowing style like a ballet itself, with a minimum of those exasperating halts between numbers while the dancers change costume.

Perhaps virtuoso **Janet Collins,** who gave a solo recital at the 92nd St. YMHA two days later should have studied this management of a recital and profited by it, as not even the greatest of artists can get away with the kind of stage management responsible for the ten minute halts between nearly every number on her program. Enough of that.

•

The renovated Cherry Lane Theatre in Greenwich Village has given harbour to a group calling itself The Living Theater. This group opened its season with Gertrude Stein's DOCTOR FAUSTUS. Dancers involved in Miss Stein's variation of the Faust legend were **Sudie Bond** as an amiable dog who kept ejaculating "Thank you" at a furious rate and otherwise scampering and frisking in doglike style — and **Remy Charlip** as the viper who either stung or bit the fair Marguerite. As the viper, Mr. Charlip exploited his plie and port de bras in slithering style to its utmost. This was neither a ballet nor a dance. Living Theater, please give your choreographer a chance to show what he can do in your next one?

•

**Joan of Arc's Louisville Manifestation**
**Louisville, Kentucky**
**December 6, 1951**

• Without doubt or exception, the world premiere of Martha Graham's, THE TRIUMPH OF ST. JOAN in Louisville on December 5 and 6 was the greatest dance event ever seen here. It was as much a triumph for the lately canonized Domremy saint, who has certainly had no little glorification at the hands of painters, poets, playwrights, composers, as it was for dancer and choreographer **Martha Graham** and composer **Norman dello Joio** who jointly created this most recent image of the maid of Orleans who was burned as a heretic at Rouen May 30, 1431 and canonized May 16, 1920.

As expressed symphonically by composer and dancer, the martyrdom of Joan is not a tragedy, but a victory. Both score and dance envince a powerful drive toward the purification by fire, desired by Joan as her door to salvation.

"The Triumph of St. Joan" is a work in three sections, titled The Maid, The Warrior and The Saint. It is the opinion of more than one critic that the score is as striking a piece of contemporary music as has ever fallen to the lot of a musical organization of the high calibre of the Louisville Orchestra. Dello Joio's first section is one of serene lyricism, the second pulses with conflict, the last jubilates like a rapturous song.

The period of Joan's innocence and annunciation is lyrically sketched by Miss Graham in noble style, her life in the field of honour with an animal vigour and stunning sweep, her martyrdom and transfiguration with soaring and triumphant passion, these inventively expressed in a range of movement, an intensity of tone that revealed a peak in the artistic life of the dancer.

This symphonic opus, commissioned and given a stunning performance by the

*(continued on page 45)*

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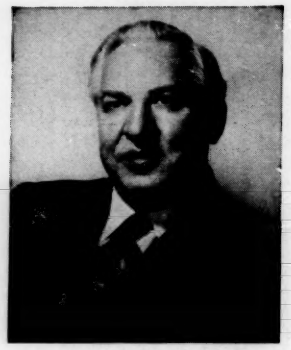


# THE NEW YEAR

## Now, As Then, There Are Opportunities

Forty years ago I saw my first New Year's Day in the United States. I had just arrived from Germany after a number of unpleasant incidents.

At the age of ten I started to dream of coming to America, a land free from the decadence and disturbance in which Europe was stewing. I was seventeen—not very old, but old enough to act—when I finally managed to save enough money to make the trip. I got my immigration permit and proceeded to Hamburg, the port of embarkation. It was early 1912. I was thrilled to be America-bound.

The day after my arrival I was to buy my boat ticket. The lodging house I chose was near the steamship office. Early the next morning I was at its door, ready to make my important purchase. When I opened my wallet I found that my money had been stolen during the night. There was no choice but to go to work immediately to pay my living expenses, and to start saving again for the ticket. It took time to accumulate what was needed, and before I did, my permit to leave Germany expired and I could not get another.

But I knew what I wanted. My desire to leave Europe was as strong as my will to become an American. Through a mutual friend I met a captain of a steamship. He put me to work on his boat, and on Christmas of 1912 we sailed for America.

The previous experience with money had made me more cautious, and I now carried my small savings in a bag tied to a string around my neck. At night I put the money bag under my pillow. One stormy morning I was called to emergency work at 5 a.m. and left the bag under my pillow. When I remembered, it was gone. I never saw it again.

A visitor on board who was treating the crew when we docked asked what my pleasure was.

I replied, "Five cents to get over to New York on the ferry."

I stepped onto the American soil of Hoboken with that five cents, the suit and shoes I was wearing, two shirts and two sets of underwear. I had arrived at my destination.

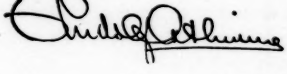
Auspiciously, it was the beginning of the New Year.

Where was I to sleep that night, and what was I to eat? I trudged the streets until I was fortunate enough to find food and employment in a small German bakery. My experiences were bizarre, pathetic, sometimes amusing as they often are in a strange land. But always, unfailing, I loved America, and my greatest desire was to learn the English language as soon as possible so that I could become a useful citizen. Those days, weeks, months and years made me humble. Happily, I loved to work and I was not afraid. The goal of freedom and happiness is a challenge and an inspiration.

I will continue this story another day. I offer the experiences of my early life to point out that in every time and in every generation there are difficulties and problems that seem insurmountable, and that dreams, and actions to make those dreams come true, are the answer.

We must love work and truth. We must think for ourselves and reach for what we want, individually and together.

A Happy New Year To You All,



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# dance magazine

volume XXVI number 1
January, 1952

*the largest, most widely read dance publication in the world*

1 Via the Grapevine
6 Just People and Places
8 Books in Review
10 The Season in Review — Doris Hering
11 Valedictory to Catherine Littlefield — Ann Barzel
12 Dance Events in California — Selma Jeanne Cohen
16 The Alchemy of Dance Creation — Walter Terry
18 In Quiet Desperation — a pictorial
20 Pirouettes en Dehors Variees — Eileen O'Connor
21 Pas de Deux — cat and ballerina — a pictorial
Young Dancer Section
24 "What Dance is It?" — a contest for young dancers
26 Danny Daniels illustrates "Just Rhythm"

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*The elite of dancers and teachers in Central Europe at friendly meeting in Switzerland during last summer's session at Maglingen. From l. to r. are Rosalia Chladek, Kurt Jooss, Harald Kreutzberg, Mary Wigman, Mme. Nora (who teaches in Paris) and Hans Zullig.*

# just people and places

jack mitchell

*Hundreds of big city "country" dancers, some of them members of the Country Dance Society, some just plain civilians, converged on Hunter College gymnasium December 8th to witness the Christmas Country Dance Ball, given annually by the Country Dance Society of America, with president May Gadd presiding and commentating.*

*Other than the many exhilarating and colorful sets danced by all, the peak of this event was the ritual of the Boar's Head, accompanied by vigorous swordplay and handkerchief dancing of the English school, and the Mummers' Christmas Play, with spirited word and action by such homely friends as Father Christmas, St. George and the Dragon et al.*

*Some rousing calling was done by popular callers Phil Merrill, Bob Heider, May Gadd, Dick Kraus and a number of seasonal songs offered by folk singer Jean Ritchie. Distinguished guests, among others, were Mr. Kenworthy Schofield, member of the English Folk Dance Society of England, who sang, danced and performed on the pipes and tabor, and Miss Agnes de Mille, who didn't.*

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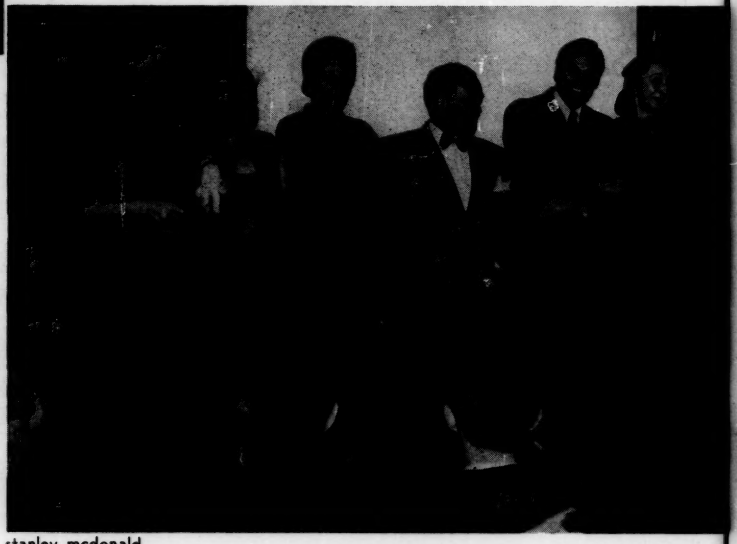
*Jimmy Selva was the inspired source of the family-style lecture on ballet given at the Steinway Concert Hall in New York last month for a group of several hundred dance teachers in the metropolitan New York area, who came and had a good time listening to Elizabeth Twysden chat informally on ballet.*

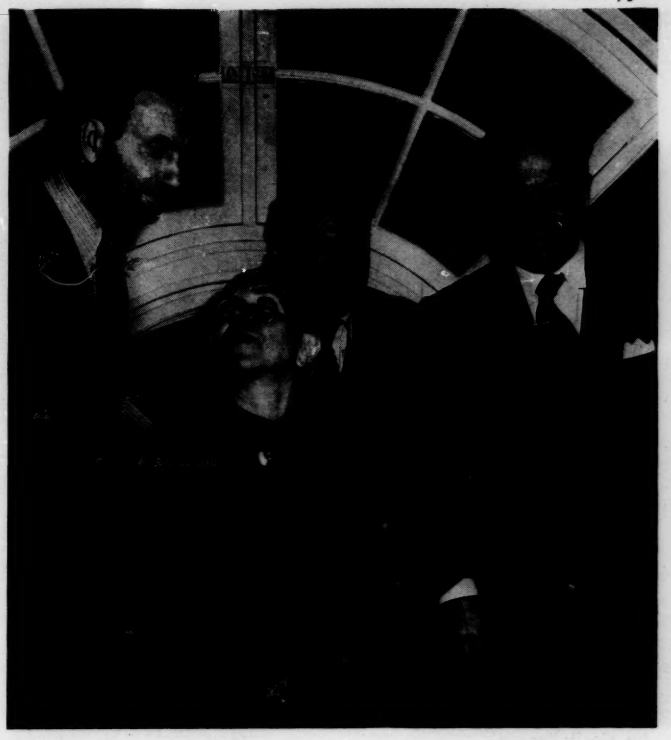
*The group here consists (l. to r.) of chairman of the event, Aennchen, Rose Selva, Miss Twysden, host Jimmy Selva, Jose Greco and Alexandra Danilova.*

*An event that deserves to be encored.*



stanley mcdonald

russ wygand



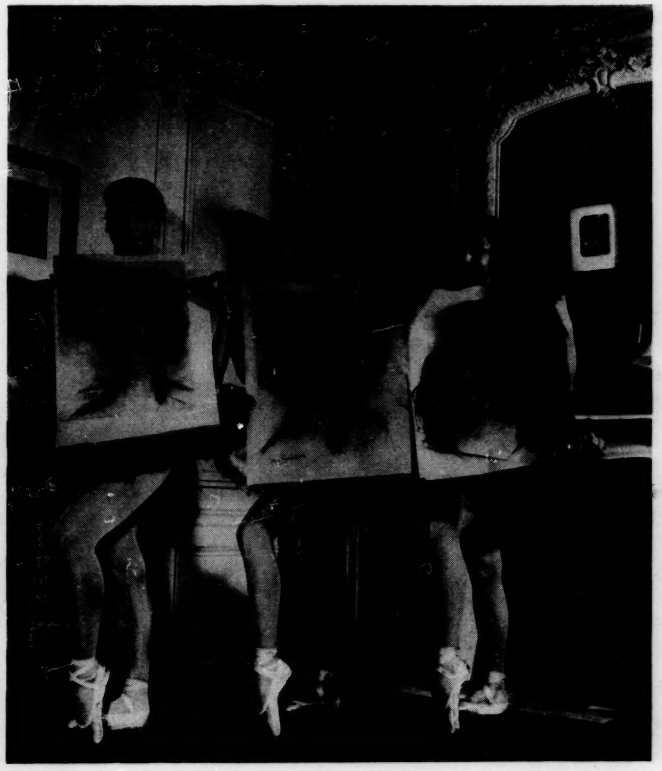
*President of Adelphi College Mr. Paul Dawson Eddy (right) chats with guests and principals on faculty at reception following the December 1st Adelphi College symposium on dance. From l. to r. are Thomas Bouchard, Hanya Holm, Henry Cowell and Mr. Eddy.*

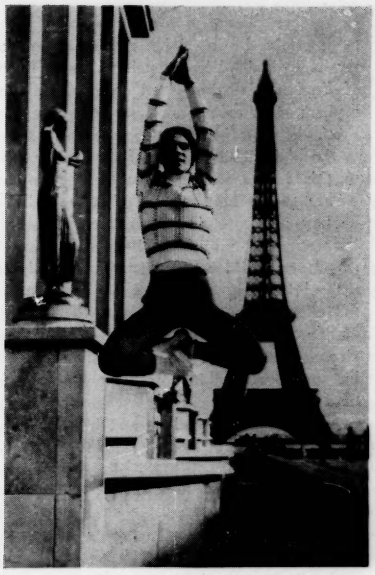
*Adelphi was the scene of a symposium which attracted several hundred students representing dance groups in colleges in the metropolitan New York area. Such schools as Julliard, L. I. and New York Universities, Adelphi, Bard, Barnard, Bennett, Brooklyn, Hunter and Vassar were represented.*

*Miss Holm and Dr. Cowell taught classes in technic, composition and percussion and Thomas Bouchard, photographer and film producer, exhibited and commented upon his surrealistic film in colour, with decors by Kurt Seligmann, based on the Hanya Holm choreography for "The Golden Fleece", staged and filmed in 1940.*

*Regrettably, illness prevented the participation in this event by Dr. Juana de Laban, chairman of the dance department of Adelphi.*

*This, they assure us, is the mode at cocktail parties in Paris. Dancers in costume sit for a painter who sketches, while the party rages on about them. Here is what resulted from the painter Carlotti's sketches of three ballerinas of the Paris Opera: Lycette Darsonval, Nina Vyroubova and Josette Clavier.*





*Leon Danielian, recently returned from European engagement with the Ballets des Champs Elysees, shows here the effect the Eiffel Tower had upon him. Picture is shot from porch of the Chaillot Palace. Mr. Danielian returns to Ballet Russe de Monte Carlo this month as its leading dancer.*

# books in review

**Ballet**
**by Cecil Beaton**
**pub. by Doubleday & Co., N. Y.**
**at $3.50**

• Another volume of fond recollection comes to entertain the insatiable genus balletomane, this one dignified by its writer's status as one of England's distinguished designers, photographers, and collaborator of choreographers. From the day Cecil Beaton was first exposed to the high-kicking ladies of the Palace down to this very morning, after thirty years exposure to the lunacies and charms of ballet, he tenaciously retains the same aura of breathlessness and childish excitement he experienced as a child having his first look at ballet.

Doubtless his memory sometimes appears to falter, as events of twenty years ago accordion to a period much further back — and vice versa. But we are indebted to him for his supplementary immortalizing of ballet figures who have already won their immortality in albums without end — and here again we meet those colorful colossi, Diaghileff, Pavlova, Karsavina, Lifar, Ashton, de Valois, Fonteyn et al.

Much the most gratifying aspect of the Beaton book is its visual one, his contribution as photographer and artist commanding the eye's pleasure, and his many little pen and ink drawings of dancers anonymous and known from Maude Allan to Babilee, his gallery of ballet pictures of the New York City Ballet, the Sadler's Wells and earlier figures will charm and please.

*Helen Dzhermolinska*

*The decorative figures are from the Cecil Beaton book, BALLET, sketched by Mr. Beaton himself.*

**The Dance Has Many Faces**
**a collection of 29 essays**
**edited by Walter Sorell**
**pub. by World Pub. Co., N. Y.**
**at $5.00**

• At last, after an infinity of books that glorify the dance photographer, comes one that is a revelation of the writer. Reversing the tedious *cliché* that "one photograph is worth a thousand words", *The Dance Has Many Faces* proclaims the power of the word over the picture. If the word has the magnitude, the sincerity and the *purpose* shown in these pages in nearly thirty explicit essays about the dance by as many individual authors.

Books of fond recollection about one's first glimpse of Pavlova, of superficial exploration of ballet history, "how to" books, volumes of pictorials paralysing by their weight have in recent years flooded library shelves. But those which provoke a single genuine thought, which bare the intellect and spirit of those who dance and make dance in our time are painfully scarce.

It is a credit to the inspired editorship of Walter Sorell that these essayists, artists in another medium, little given to articulation by the pen, have given expression to facts and thoughts personal to themselves, as no professional critic, commentator, journalist or mere appreciator could ever hope to equal. Any writer or editor who has ever laboured to extract an articulate idea from a busy artist will appreciate Mr. Sorell's accomplishment.

The "many faces" are grouped in five general categories: a) sources of the dance; b) mechanics of dance; c) dance in relation to the other arts: d) dance in the making; e) "many faces" (or points of view and experience).

**The essayists are Doris Humphrey, Ruth St. Denis, La Meri, George Balanchine, Morton Gould, Ann Hutchinson, Thomas Bouchard, Kurt Seligmann, Angna Enters, Mary Jane Hungerford, Pauline Koner and Kitty Doner, Walter Sorell, Josef Gregor, Rudolf von Laban, Carmalita Maracci, Hanya Holm, Jose Limon, Jean Erdman, Iva Kitchell, Ruth Page and many others.**

Of the aforementioned, three essays have been preprinted in the Dance Magazine before publication in book form: Jose Limon's *The Virile Dance*, Iva Kitchell's *Dance in Satire*, and Thomas Bouchard's *Preservation of the Dance Score through Filming the Dance.*

For the dancer caught in a hard pattern of class, rehearsal, job, the perspective cannot help but occasionally warp; it needs the restoration which comes from such occasional vigorous voices sounding sometimes at odds with each other, but always united by a common drive.

From his familiarity with the colossi in his own field, can the reader identify the source of the following sentiments? ". . . One is born to be a great dancer. I have never prided myself on having an unusually gifted pupil. A Pavlova is no one's pupil except God's . . . The unfriendliness and intolerance of individual dancers toward each other is a heavy deterent in the development of America's dance . . . In the arts, the real culprits are not those who break the "rules" and ignore the "classifications" but those who make them . . . We cannot hurry the production of art as we do the assembly line . . . Nothing so clearly and inevitably reveals the inner man than movement and gesture. It is quite possible, if one chooses, to conceal and dissimulate behind words or paintings or statues or other forms of human expression, but the moment you move, you stand revealed, for good or ill, for what you are. . . ."

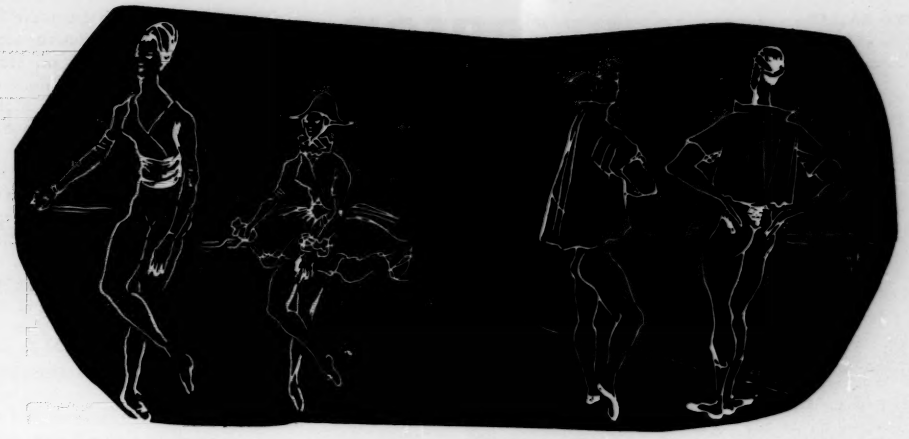
In these emphatic words is mirrored the infinite and changing face of dance.

*Helen Dzhermolinska*

•

**Indian Dance**
**by Ram Gopal and Serozh Dadachanji**
**pub. by Phoenix House Ltd., London**

• So little has appeared in English (or even



in the Indian languages) about Indian dance, that any book is automatically welcome and a *must* for students of Asian dance and world cultures. Ram Gopal is a major dancer of India and his long services in the art, both at home and abroad, makes his book of more importance than one by an average scholar or writer.

Ram Gopal occupies a unique place in the world of Indian dance, and one which must be paid homage. For instance, he restored the brilliant South Indian form of dance known as Bharata Natya to its place as a province of expression for men as well as for women. Moreover, he was the first to perform it publicly in the West. Mr. Gopal is also one of the few Indian dancers who really has the courage to utilize before Western audiences the *mudras* particularly those of Kathakali dancing, to the fullest. For these contributions, the West owes him a deep debt of gratitude.

*Indian Dance* is a swift and breezy survey of the spiritual and historical background of Indian dance. It is also, in the last analysis, the essence of Ram Gopal's approach to and comprehension of his medium. To this he adds, most pertinently for the Western reader, a good number of comparisons with and allusions to ballet and related Western arts. For these reasons, *Indian Dance* should be in the library of any dancer, regardless of his particular field of study.

The book is copiously illustrated with photographs which demonstrate the points outlined in the text and which, incidentally, provide a panorama of the variety of Indian dance forms. Of particular interest are the series of photographs of Ram Gopal's face expressing the nine *rasas*, a word of so complex a meaning in Indian thought that the translation as "sentiment" seems deceptive.

There are several points in the book with which one might quarrel, but they are scarcely the fault of Ram Gopal, who obviously provides the technical substance. The blame lies, unfortunately, with co-author Serozh Dadachanji. It is inexcusable that he permitted the misprints, errors and sloppy research which beset the book and tarnish its merit. A practicing artist cannot be held responsible for literary perfection in explaining his art. The literary Boswell to Gopal's Johnson, however, cannot be forgiven his lapses. To cite only one, it is implied that Manipuri dancing stems from and is practiced by the Naga aborigines of the hills surrounding the Royal State of Manipur. This is a misrepresentation, for the proud and civilized people of Manipur have evolved an entirely different and infinitely more complex dance than that of the Nagas. This insult might easily cost the authors their reputation as qualified to speak of Manipur.

However, in spite of the inaccuracies or carelessness, the book stands as an important record of a great practicing dancer's relation to his art.

*Faubion Bowers*

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**How to Enjoy the Ballet**
**by Arnold L. Haskell**
**pub. by William Morrow & Co., N. Y.**

• Arnold Haskell is the most prolific writer on ballet subjects in the English language today and anything from his pen is authoritative and of interest to all connected with or interested in ballet.

His latest book concentrates upon a subject he has touched in other works, i.e., the presentation of the world of professional theatrical ballet to the novice in the hope that he may become an intelligent, enthusiastic audience, even a true balletomane.

One feels Mr. Haskell finds it extremely difficult to understand anyone who does not love ballet art as he does, but *he* is patient and willing to describe every facet so the disinterested may come to his viewpoint.

He is a persuasive writer and readers will find themselves almost completely in accord with his arguments.

He apologizes for his brief introduction in which he points out that it is important for the audience to understand that the artists in a ballet company are really *working*. He then takes the reader behind the scenes to a rehearsal, explains that a ballet upon a stage in a theater is divided into four parts, each of equal importance, including "one part dancing, one part music, one part drama, one part costume and scenery."

Mr. Haskell then devotes a chapter to each of these four parts, proving his thesis of their equal importance and interdependence. As with all his works, he generously intertwines history and humor so that the reader is carried rapidly from one subject to another without tiring.

He also includes a chapter on the choreographers and their contributions.

There is a chapter on *The Ballet and You* in which, among other things, he mentions the part the English Arts Council plays in assisting the ballet, and makes us wish our government was as interested in the arts.

*Dorathi Bock Pierre*

**Let's Meet the Ballet**
**by Dorothy Samachson**
**pub by Henry Schuman, N. Y.**

•

• Over the dam comes another ballet appreciation-cum-guide. The author, long known around New York studios and rehearsal spots as an ace piano accompanist, is one of that ardent company of balletomanes who can hardly keep from rushing into print over the wonder of it all.

This "guide to teen-agers, young and old" superficially, but artfully, covers the more obvious aspects of ballet: again a ballet history in terms of a-b-c, more definition of the work of choreographer, composer, designer, etc. in words of two syllables, a glossary of ballet terms (very abbreviated this), a bouquet of ballet scenarios a la Beaumont, and quite originally, and thankfully, interviews with four celebrated dancers, the best of which is the Danilova story.

Because the objective of the book is the teen-ager, and the reviewer, feeling that some experiment with typical and a-typical readers might teach her a thing or two, in the interests of pure scientific research, therefore, I put the Samachson book (and myself) to the test by fire.

*continued on page 28*

# season in review

## by Doris Hering

**NEW YORK CITY BALLET**
**season at the New York City Center**
**November 13 — December 16, 1951**

The New York City Ballet's five week season from November 13 through December 16 was so studded with novelties that we'll launch right into them without the usual preliminary dalliance.

The star of the season was Balanchine's beautiful new version of SWAN LAKE. But it also raised many pertinent critical questions. For example, did Balanchine have a right to make drastic changes in the ballet? Was the New York City Ballet violating its own rule never to present old warhorses? Was the new SWAN LAKE really an advancement scenically and choreographically over other versions?

In our own evaluation of SWAN LAKE we shall ignore these puzzlements and ask only one question, "Is it a contribution to the New York City Ballet's repertoire?" The answer is "Yes." SWAN LAKE is a definite contribution. For it gives the company a much needed work in romantic idiom.

It's strange how the hovering nostalgia and spirited virtuosity of the post-romantic period exploit the expressive possibilities of ballet. And Balanchine has used these devices well, creating a thoroughly integrated work in which the ballerina's role, while strong and demanding, does not stand apart from the total structure, but weaves in and out like a haunting melody.

The drama of imperishable and doomed love is spun out in front of a black decor traced with white calligraphic patterns of a moon-washed stream and mountains. Designer Cecil Beaton's tendency toward decorative lushness gives the ballet a faintly hothouse atmosphere that is accentuated by the presence of six two-dimensional mechanical swans that glide stickily across the stage at beginning and end.

But the hothouse atmosphere does not invade the choreography. Every entrance of the queen or her prince or the corps de ballet brings a fresh burst of lyricism and invention. It is particularly exciting to see what Balanchine has done with the corps. They curve and scoop in stately opposing lines. They scamper and flutter. And from their midst emerge two entrancing new divertissements as well as the traditional dance of the four cygnets.

For the four cygnets Balanchine chose a perfectly matched quartet of tiny girls — **Doris Breckenridge, Kaye Sargent, Ruth Sobotka,** and **Gloria Vauges.** They bobbed through the traditional pas with a dewy-childlike enthusiasm that was a welcome change from the deadpan mechanical precision that usually weighs down this dance.

But the surprises were the two radiant new divertissements — one for **Patricia Wilde, Edwina Fontaine,** and **Jillana,** and the other for **Yvonne Mounsey, Constance Baker, Barbara Bocher, Arlouine Case, Toby Fine, Una Kai, Barbara Milberg, Barbara Walczak,** and **Tomi Wortham.** Both dances had all the technical rigors of display pieces without their artificiality. Sparks of energy seemed to glint off Miss Wilde's body as she soared in big free semi-circles in opposition to her waltzing partners. And as she rose in bold jetes in place, one suddenly realized that the coltish little girl of a season or two ago has grown almost before our eyes into a ballerina whose rare dynamism is now all the more exciting because it has been taught to flow, rather than come in spurts.

**Yvonne Mounsey** ran Miss Wilde a close second in a less spectacular but unusually demanding solo. As she starred the air with high, powerful four-sided extensions and as she dipped in curious reverse turns, she radiated a quiet warmth and authority that may someday suit her well for the role of the Swan Queen.

**Maria Tallchief** is not yet satisfying as the Swan Queen. Of course, she executes its technical aspects with her usual steely effortlessness and with moments of breath-taking pinpoint balance. But she hasn't begun to probe the mimetic demands. As a result, the role seemed curiously sparse, while Mr. **Eglevsky's** portrayal of Prince Siegfreid, although emptier in dance detail, seemed richer by virtue of his warm and sustained mime. Mr. Eglevsky was presented with a new solo, which, though brief, gave him fine, meaty dance material to which he more than did justice.

Balanchine's creative energy seems to be boundless. He also found time to stage a magnificent burst of theatre magic called TYL ULENSPIEGEL (Balanchine prefers the Flemish spelling). The ballet starts in a roll of thunder. It rolls so insistently that you want to clap your hands over your ears and dash from the theatre. But you can't because you're too fascinated by what's happening on stage.

There two youngsters are engaged in a naval combat on a high table top. One (Philip II of Spain) has a handsome miniature armada. The other (Tyl) has a loaf of bread. As their fleets engage, the children lock hands in a scuffle which takes them behind the table and out of sight.

The thunder ceases. The gentle strains of Strauss' music begin, and up from behind the table pop two men — Philip II and Tyl grown up. They continue the struggle. Tyl throws a blue cloth over Philip's head and runs off.

At this point begins a teeming, tumbling, Gothic tapestry of love and lust and cunning and pride and evil and squalor and horror and saintliness and infinite humor. The ballet seethes with energy and activity and endless inventiveness. It rushes in all directions before a vibrant drop by Esteban Frances. The drop, with its gaping mouths and crumbling buildings combines the macabre purgatory-fear of Bosch and the staunch virility of Zurbaran.

At the head of it all, leading the saintly, savage, and hilarious parade is **Jerome Robbins** as Tyl. He is Robin Hood; he is Puck; he is Joan of Arc. He prances, he loves, he dances, and he fights. How he fights! Three noblemen at once. Between his legs goes his sword to attack someone behind him. On one noble's back he rides as he fights the others. He sets them to fighting each other while he uses his own sword to bow an imaginary fiddle . . . all in a matter of minutes after he has scampered nonchalantly through a one-man campaign to free Flanders from the Cruel Duke of Alba.

Finally he is executed and buried under a carpet of green with a cross at his side. But does that stop Tyl? He tosses off his grassy coverlet and strolls off happily with his saintly wife.

Balanchine's conception of the Tyl story is not a ballet in the strictest sense of the word. It is a grandiose pantomime, a masterpiece of stylization, and a solidly three-dimensional theatre piece.

Lest he be thought negligent of his creative duties, Balanchine tossed in still another work — a revival of his APOLLO, LEADER OF THE MUSES. It is a curiously impersonal work. At the outset a goddess tosses in lofty agony on an Olympian peak. She gives girth to a man-sized swaddling. He hops downstage in a pool of light and is spun free of his bindings by two handmaidens. They give him a lute and teach him how to pluck it.

The lights fade and then rise to disclose the once diapered godling clothed in nobler raiment. He is alone testing his growing strength in large and supple movements. Three muses join him at play.

*continued on page* 38

# valedictory to Catherine Littlefield

**by ann barzel**

*Catherine Littlefield and her sister Dorothie (left), who shared her lifetime career.*

THE passing of Catherine Littlefield on November 19 brought grief to hundreds of people in the dance profession. It was more than impersonal sorrow for an artist who died young or mourning a loss to the profession. Catherine Littlefield was a warm, magnetic individual and the people she worked with in the many phases of her career always felt they were close friends.

Catherine Littlefield was a vivid personality as well as a warm friend. She was the focal point of any gathering she graced and she made good newspaper copy. She received honorary awards for her contributions to ballet, and for her achievements as an outstanding woman. She was even named as one of the ten best-dressed women in America — that was the year she spent most of her time in tights, rehearsing and directing her company.

But Catherine Littlefield will be remembered long after friendship and personality stuff are forgotten. In 1937 Arnold Haskell said she had written "the first chapter in the history of American Ballet." Whether or not it was the first chapter is unimportant. That it was an important one and that her formidable list of accomplishments includes many firsts (many uncredited) is incontestable.

*Catherine Littlefield*

In the last decade of her life Catherine Littlefield directed ice shows, pageants, Broadway musicals, television shows, but they were an unreal part of her. Very near the surface was the ballerina, the ballet director, the choreographer. Years of ballet study, teaching, directing — bar work, toe shoes, tights, tutus were too long a part of her life and were always near and dear to her. She had very articulate plans for a future civic ballet program which would include the potential talent of hundreds of towns. She was the White Hope of many American dance schools who remembered her all-American ballet and the enthusiasm she evoked when visiting them.

One of Catherine's greatest loves was the danse d'école. The details and niceties of technique, the nuances of terminology held a fascination for her. She had scholarly interest in the origin of steps and their names, in methods of teaching and differences in execution.

She started her career as a dancer, She had studied with her mother Caroline Littlefield in Philadelphia, with Albertieri in New York, with Egorova in Paris. She had an exceptionally clean technique and a simple classical style. Her sense of humor would come to the fore in ballets like *Terminal* and *Café Society*, but her real preference was for the classic dance.

(*continued on page* 32)

# dance events

*Carmalita Maracci*

# in California

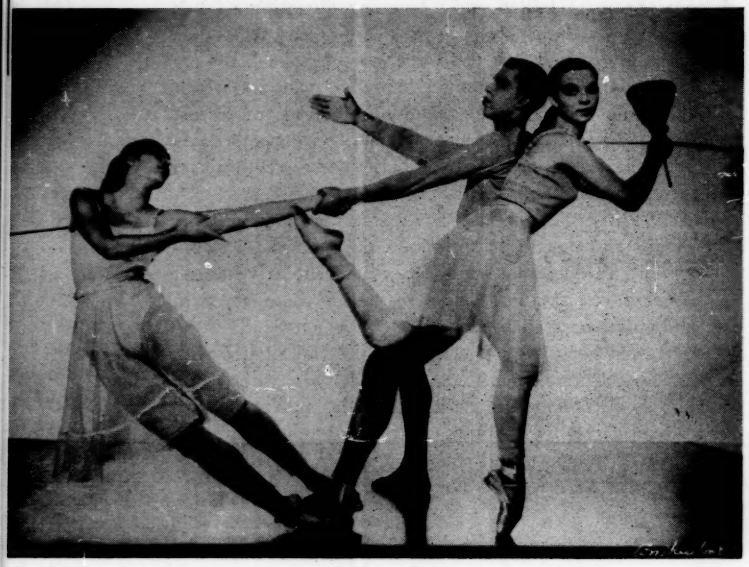
*The San Francisco Ballet — "Parranda", a Willam Christensen opus with Vernon Wendorf and Leo Duggan as two skeletons and the Misses Bonnie Bell, Patricia Johnston, Margret Lloyds and Carolyn George as the Beatas. Parranda is a generic term signifying a carnival in the Latin American countries. It has a score by Morton Gould, and costumes and decors by Antonio Sotomayor.*

**by selma jeanne cohen**

Not too long ago any reference to "dance" in California resulted in haughty sneers from our arty eastern cousins and apologetic changing of the subject on the part of California-active dancers. Such a reference usually conjured up the tedious vision of a bevy of beautiful girls, all over six feet tall, mincing about an elaborate movie set, converging in some kind of flower petal formation, then dispersing to mince and walk around again until the fade-out in another petal tableau.

That vision is obsolete. While films still play a significant part in the California scene, *live* dance has burgeoned with vitality and real meaning in theatres the length of the entire West Coast, but heavily concentrated in Los Angeles and San Francisco.

The season 1951-52 has begun with promise of exciting things to come. Perhaps the most striking feature of recent events is their variety. In the classic tradition, the San Francisco Ballet, under its new director, Lew Christensen, is providing consistently high calibre opera ballet. This company also gives full evening concerts in northern California, recently having staged two new ballets: Willam Christensen's *Les Maitresses de Lord Byron* and Lew Christensen's *Le Gourmand.*



*The Lester Horton Concert Group — in "Another Touch of Klee", with Carmen de Lavallade, James Truitte and Lelia Goldoni (masked) seen in "Landscape of Longing" episode.*

Plans are now under way for an exchange of works with the New York City Ballet, the San Francisco company receiving Balanchine's *Serenade* and *Concerto Barocco,* while Lew Christensen goes to New York to rehearse his *Filling Station* and *Le Gourmand* for that company. The San Francisco ballet has also been engaged to do a series of TV films. Now a recognized institution, it has set a high standard for classic work on the West Coast, keeping alive standard works and creating new ones at a healthy rate.

In the San Francisco area are a number of smaller repertory groups geared to junior audiences — but danced by strictly adult performers. Among these is the outstanding Dance Repertory Theatre of Oakland, organized by Raoul Pausé and Irma Wallenius, which offers ballet plays, harmoniously combining classic ballet, modern dance, pantomime and every element conducive to good theatre. To date it has two major works in the repertory, *Through the Looking Glass* and *A Christmas Carol,* both works created and performed within the last year.

San Francisco also has a number of repertory groups geared to junior audiences, performed strictly by children, and rating high among these is Meriam Lanova's group, the Ballet Celeste.

Southward to Los Angeles, we find the Michel Panaieff company, which draws upon the students of his own school, as well as such guest artists as Patricia Denise and Joan Wilcoxon. Panaieff has developed a repertory group which plays the entire West Coast area. Recently returned from a holiday in Mexico, he brought with him ideas for a new ballet soon to be put into the works.

Another local group is the Coronet Ballet Company, founded and directed by Lasar Galpern, which tours the West. With a number of skilled and experienced dancers, the group has a repertory of classic and modern works.

One of the most striking figures in the field, Carmalita Maracci, sticks pretty close to Los Angeles. Highly individual, always provocative, her concert performances are regrettably rare. After creating *Circo de Espana* for Ballet Theatre, she flew back to the space and freedom and unhurried life which California offers. Here she teaches and spends a good half year perfecting a single concert. In March, 1952 she will present in Los Angeles a program divided between balletic and Spanish works, using her own group of dancers. She finds in California a wholesome, unfrustrated attachment to dance, an attitude stimulated by contact with nature (supremely commented on by Agnes de Mille in her new book "Dance to the Piper"). Judging by quantity or by vastness of production, she sees that the West does not compare with the East, but to her, this is really unimportant. She believes residence in California imperative to her as an individual and an artist.

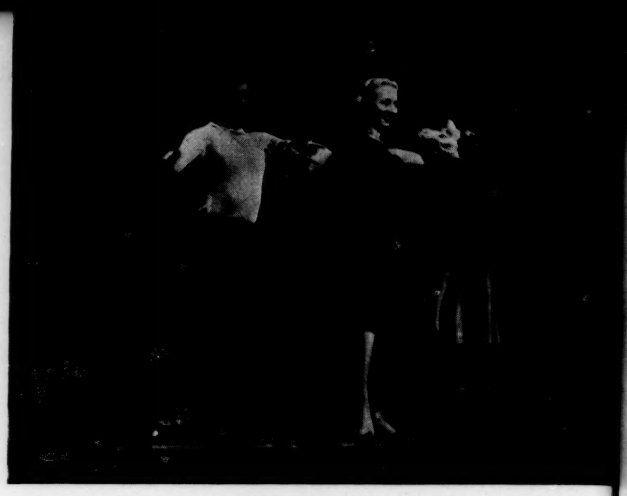
An long established Los Angeles modern dance group is Lester Horton's Dance Theater. Having seen *Choreo* '51 through fifty-one performances, Mr. Horton has decided on a dual policy for the Dance Theater in the future. This year all Dance Theater programs as such are limited to the modern concert group, while a separate unit, known as

leon kalimos

***The San Francisco Ballet—"Charade" by Lew Christensen, with Joan Vickers and Roland Vazquez.***

constantine

*California boasts many ranking dancers in ethnic dance, a number of whom appeared last season in the Irwin Parnes International Dance Festival which toured Europe and made a New York appearance. This group in a Peruvian dance consists of (l. to r.) Margo, Karoun Tootikian, Antonio Triana, Luisa Triana, Connie.*



*Michel Panaieff and Marie Laumont: "The Dress".*

*"Through the Looking Glass", an ambitious full-evening's ballet entertainment, with choreography by Raoul Pause and decors by Arch Lauterer, is among others staged by the Dance Repertory Theater of Oakland. In this photo Irma Wallenius appears as Alice, Dulcy Stovner as the White Queen, Martha Sproul as the Red Queen, and David Olivera as the Red Knight.*

harold winder

the Lester Horton dancers, play engagements in the commercial field. The latter group, headed by Carmen de Lavallade and James Truitte, has a growing repertory of numbers designed for TV and smart cabaret work.

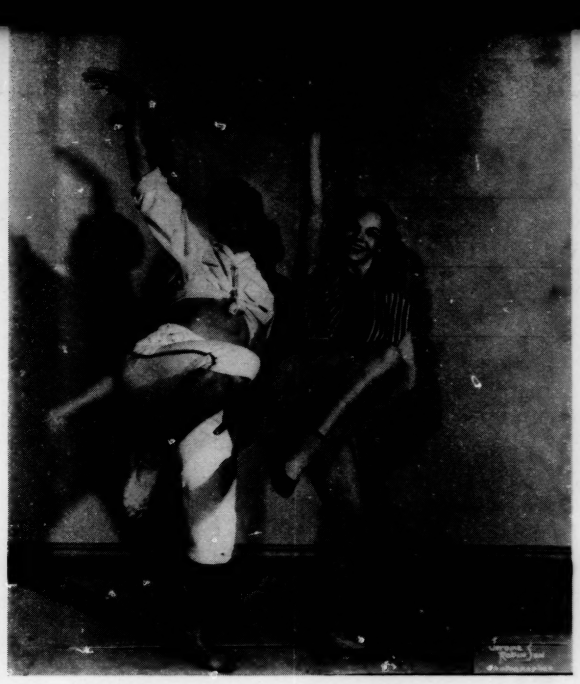
New to the concert unit, *Choreo* '52, is a farce-satire, *7 Scenes for Ballabilli*, Duke Ellington's *Liberian Suite* and *Yerma*, after the Lorca play. Two additional sections have been added to the already noted *Another Touch of Klee* and significant revivals include *Salome* and *Warsaw Ghetto*. Horton in his choreography gravitates profoundly toward primitive ethnic forms and finds both the commercial and concert mediums suitable outlets.

A comparative newcomer to the field in Los Angeles is Miriam Schiller's Cabaret Concerts. These offer dance to an audience seated cafe style around the stage area. In addition to coffee and sandwiches, customers receive a good look at avant garde modern dance, planning for which is accomplished during weekly coffee "klatches". Newest compositions by Miss Schiller include abstract works like *C'est le Be-bop* and dramatic ones like *True Story*. The cabaret arrangement, she finds, serves three functions: it supports the month's activities in classes and rehearsals; it offers the stimulus of performance, and, it enables dancers and audiences to grow artistically. As the company grows, so does its audience.

Some of Cabaret Concerts' guest artists have given their own performances, among them soloist and choreographer Mary Tiffany and the first Negro Classic Ballet. The latter is a local group which gives occasional performances of standard works, adapted to their needs, in Los Angeles and neighboring communities.

Other variations in dance programming are provided by the ethnic groups. Karoun Tootikian heads a company which offers Indonesian and Indian dances. Antonio Triana appears in occasional concert in addition to his local teaching.

Formerly a leading member of the Lester Horton group and a brilliant technician in her own right, Bella Lewitzky now heads a Hollywood school, Dance Associates, with Carl Ratcliffe as her head associate. Together they are now preparing works for concert and are redesigning their school area into a theatre studio for student and professional performances.



*A musical called MY L. A. opened in Los Angeles December 7, 1951, after a germinating period remarkable even for a musical comedy. In its large cast were these leading dancers, among others, Lee Scott and Dorothy Babbs, seen in rehearsal for one of the dances staged by choreographer Trudi Schoop.*

Harriette Ann Gray, with Barney Brown as artistic director, has also assembled a new group for concert work in the modern idiom. Among the titles that give evidence of her varied programs are "A Woman of No Importance", "Folk Suite" and "Grooved".

Another independent is Lotte Goslar, who concentrates on comedy character sketches that have kept her a member of the Turnabout Theatre for the past seven years.

The emergence of individual personalities like these is always important. Such dancers may well look to another California resident who set such a great precedent for them and who still continues to inspire younger generations: Ruth st. denis.

Musical comedy attention is currently centered on Trudi Schoop's dances for the new California show, *My L. A.* Disregarding the structure of conventional dance numbers, she has created, in her own style, dramatic dances based on characterization: a fifteen minute pantomime, *Pershing Square* (for both dancers *and* actors), a *Farmer's Market Hoedown* and a scene revolving around Life in L.A.'s unique Olivera Street. *My L.A.* marks Miss Schoop's first major choreographic assignment in some time and follows a heavy schedule of continuous teaching at the Dance Center, whose director, Ann Lief, assisted her on *My L.A.* Featured dancers in this musical are Dorothy Babbs and Lee Scott.

The Los Angeles-San Francisco Light Opera Company is busy planning a new season. Whether or not there will be a completely new work (like a few in recent years, *Magdalena, Three Wishes for Jamie,* etc.) remains to be announced, but the season will probably feature one show direct from New York and several new productions of recent hits. Civic Light Opera dance director Aida Broadbent finds California dancers good material and makes good use of them. Two girls who started in the ranks of this company are Mitzi Gaynor, now with 20th Century-Fox and Gwenneth Verdon, now assistant to Jack Cole.

It was the Civic Light Opera that brought Michael Kidd to Hollywood last summer to stage the dances for *Guys and Dolls.* He is back in Hollywood creating dances for *The Girl Next Door* with June Haver. For, *aware that the public taste has become increasingly demanding and more*

*continued on page 36*

*Cabaret Concerts — a new kind of entertainment recently promoted by Miriam Schiller offers concert dance, cabaret style, with refreshments, to customers seated arena or semi-circle style around stage. Recent production number is "Les Masques du Mort" with Miriam Schiller and Larry Maldorado, seen here.*

# the alchemy of dance creation

*part 2: interviews with*

*Agnes de Mille*

*Helen Tamiris*

*Florence Rogge*

*George Balanchine*

*Jerome Robbins*

**by walter terry**

*dance critic, the New York Herald Tribune*

***Impressions by illustrator Phil May of a new creation by Jerome Robbins, "The Pied Piper", staged for the New York City Ballet in a world premiere on Dec. 4, 1951.***

"I BELIEVE that the modern dance, the creative dance will never end," said Tamiris.

This great dance leader and art-rebel, who was one of those artists taking part in my 1950-1951 Dance Laboratory series on choreography at New York's Y.M. & Y.W.H.A., spoke not only for modern dance in its concert form but also for that creative dance which has, in recent years, contributed so richly to the field of musical comedy.

Again and again, Helen Tamiris expressed the leit-motif of her dance creed: "Some measure of truth." Specifically she said, in referring to her own career as a dancer-choreographer, "My basic reason for dance was not for performance as such . . . but that my dance had to embody some measure of truth of our particular times." In referring to her initial experiments, she pointed out, "That particular truth I was after was . . . bound up with the hectic years . . . out of the late 20's and the whole decade of the 30's, from the era of depressions came much of the modern dance."

But her "measure of truth," as she clearly demonstrated in her explanations and through the demonstrations provided by her assistants, was by no means limited to thematic matters. She believed in constant testing of dance principles, of movement concepts in order to ascertain which was true and what was false, that which was passing and that which would endure.

Continuing with her discussion of early modern dance, Tamiris noted that because of necessity, out of the need to "do without", modern dance evolved and developed innumerable choreographic methods. Among her own contributions, she pointed to the use of "self-accompaniment" by the performing dancers. Her experimental works and her resounding successes, such as "Liberty Song", were analyzed and, completing her comments on modern dance in its concert form, she turned to the field of musical comedy. Here, she noted, the choreographer, unlike the early modern dancer, had almost too much to work with.

Once she explained the craftsmanship involved in creating dances for musical comedy, she stressed that aspect of her choreographic processes which concerns the "cre-

# Pas de Deux

## cat takes class with ballerina

It *might* look like a split, but no foolin', here we have a *jéte*. Off takes Jéte, no slouch he.

photos of Helen Wood by Walter E. Owen

*Once upon a time there was a cat (he is still there, never fear). He lived in a dance shoe store in a certain large city. Never had a dancing lesson in his life, or so his proud master, Jimmy Selva, says. But said cat was nimble, said cat was quick. And said cat, after years of delighting and convulsing dancers who came into the store with his feline terpsichories, heard about the marvelous Helen Wood, vaunted to move with the speed, grace and trigger-fast responses attributed to the Cat.*

*"Anything she can do, I can do, too," meeowed Jéte. That's his name, and here he is, if you notice, challenging the marvelous Helen. At least, he tried.*

(from top to bottom):
Helen raises leg in arabesque. Aw — what's a one-leg arabesque? Jéte shows how its done with two back legs and a tail. And coming in for a landing, too. Much harder this way.

Helen in a *cabriole*. Ditto Jéte. Note the turnout?

Helen in *demi-caractere relevé sur la pointe* shields eyes against burst of light. Jéte *relevées*, shielding eyes, nothing if not a *demi-caractere*.

To finish class, Helen unconventionally does handstand. Well! Jéte rises to the challenge. In fact, he rises on one paw only. Class dismissed.

*As the playbills put it, a note about the present company:*

*HELEN WOOD, holding up her end against the wizard Jéte, is, at the ripe old age of sixteen, leading dancer in the musical, PAL JOEY, which opens this month in New York. This is really a big month for her. Not only is it her second featured role on Broadway in one year, but this month she is scheduled to be graduated from high school and she is just as thrilled about it as any other non-ballerina kid of her age.*

*Born sixteen years ago in Port Arthur, Texas, she was brought to New York six years ago to study at the Jack Stanly School, where she studied exclusively up to only a few months ago. She is the prodigious artistic handiwork of teachers Jack Potteiger, who taught her ballet, Jack Stanly, who taught her tap, and Johnny Plaza, in acrobatics. She is currently studying at the Ballet Arts School.*

*"I feel greatly honoured to be compared to a cat," said Helen to Jéte after class, scratching his ear to emphasize the sentiment.*

*"Mrrow," said Jéte.*

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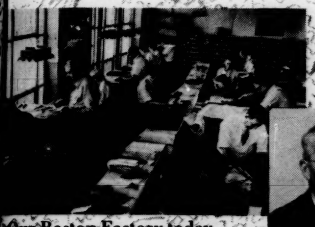

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young dancer section

## a young dancer contest

# what Dance is it???

*Here's a double-packed teaser to send young dancers to their friends, teachers, librarians — their encyclopedias, bookshelves, souvenir programs, Dance Magazines, in fact everyone and everywhere they can get and check on dance information.*

*On these pages and those of the February issue you will find photos of dancers. YOU must say what dance works they are performing in. Their costumes, positions and sets (if any) are your guide. It's not easy, but it's not impossible, and all young dancers from 8 to 16 are cordially invited to join the fun.*

1_____

## Prizes and Rules

**3**

**10**

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*a delightful dance gift to every registered contestant.*
Read the rules carefully, and Good Luck!

**RULES**

1. *You must be between the ages of* 8 *and* 16, *and be or have been a dance student, to be eligible to join the contest.*
2. *Every contestant must register before sending replies. Send a note or penny post-card today with the following information clearly printed:*

*Name*.....*Age*.....
*Address*.....*Zone*.....*City*.....*State*.....
*Dance Teacher*.....
*Dance School*.....

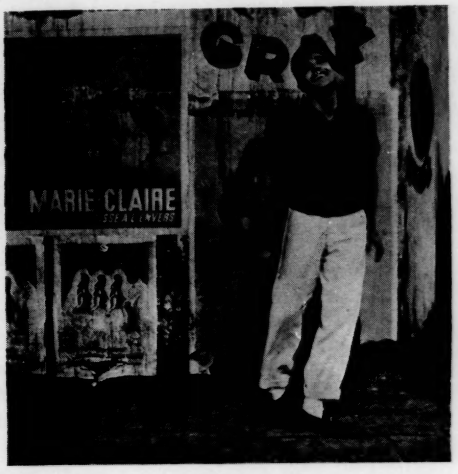
3. *Address all registrations and replies to Young Dancer Contest,* DANCE *Magazine,* 416 *West* 33*rd St., N. Y.* 1, *N. Y.*
4. *Contestants must name the ballet, musical show, concert dance or motion picture in which the dancers are appearing in the contest photographs.*
5. *The contestant may cut out the pictures and insert the name of the dance work in the designated space. Or, he or she may mark the numbers on a sheet of paper and set the corresponding names to match the correct numbers.*
6. *Along with the names of the dance works all contestants must send a short statement, (not less than* 20 *or more than* 100 *words) in response to the following question: "Has The Young Dancer Section Been Of Help To You? How?"*
7. *Send all answers and statement together at the same time.*
8. *The pictures will appear in the January and February,* 1952 *issues. All replies must be received no later than February* 29*th,* 1952. *Those received after this date will not be eligible.*
9. *Announcement of the winners will be made in the April issue.*
10. *There will be three* 1*st prize winners.*
11. *There will be ten* 2*nd prize winners.*
12. *Every registered contestant who complies with the rules will receive a dance gift.*

2 _____

3 _____

4 _____

5 _____

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young dancer section

# DANNY DANIELS illustrates "JUST RHYTHM"

## at an Orchestral Concert for Young People

*One can almost hear the rhythm of the clear taps of Danny Daniels as he struts in the photo.*

• A tap dancer and a symphony orchestra — what an unusual combination! Yet, that's what the November 17th program of the Little Symphony Orchestra offered its enthusiastic audience of young people. Thomas Scherman conducted the orchestra and tap dancer Danny Daniels was soloist in a fascinating concert called "*Just Rhythm.*" Mr. Daniels, who has often been seen on the stage and television, was there to illustrate, visually as well as with sound, the rhythmic patterns of music played by the orchestra. He danced to four musical compositions.

The first was the March from Stravinsky's "*Petite Suite.*" The orchestra played a few bars. The music was military and the rhythm was regular and staccato, just like a march should be. Ke-tlonk, ke-tlonk, ke-tlonk went the sound of the precise taps, as Mr. Daniels demonstrated the rhythm. Then the dance began, and the music seemed to take hold of him. His body was no longer relaxed. His back became rigid, his legs firm, his arms mechanical. He danced like a soldier because the rhythm helped to suggest this to him.

In the "*Emperor's Waltz*", on the contrary, the dancer's body was curved and lilting, and his arms opened round and wide. As his feet tapped out the lilting um-pa-pa, um-pa-pa of the lovely Strauss waltz, we could see even more clearly how each rhythm has its own feeling or "personality" as it permeates the music and the dancer's body.

The Polka from "*Schwanda*" by Weinberger found Mr. Daniels hopping gaily from right to left and 'round and 'round in whirling turns as the music thumped out an irresistible tyum-pom-pom, tyum-pom-pom. It was a hearty country dance, and Mr. Daniels never forgot the robust folk feeling suggested by the rhythm.

The finale was the perky "*Golliwog's Cakewalk*" by Debussy. The cakewalk was originally a dance of our own South. Its high-stepping strut was done at parties. The dancer whose legs went up the highest received the prize, which was a cake.

Danny Daniels certainly deserved a big cake for his Cakewalk. His feet went higher than his head as he bounced along from one leg to another. But he could hardly have been expected to keep doing this throughout the dance. It would have become monotonous even if it were possible. And so his dance consisted of clever variations of the strut and the kick. Sometimes he was dancing very near the floor, other times his arms and legs took over the patterns of the leg movements. In the middle section, which has a slower tempo, he did movements that helped describe the festive feeling of dancing a cakewalk.

And so we discovered that although the program was called "*Just Rhythm*" it really told us a great deal about how dances are made . . . how each rhythm seems to have a "personality" all its own and sometimes even has its own distinctive steps (like the polka, waltz, march and cakewalk all have) . . . how the same rhythm can be used in different tempi (it may be doubled, or be half as slow, and it seems very different then). And all the way through, but particularly in the last dance, it was clear that although a rhythm may repeat itself many times, the dancer must use his imagination to create interesting variations on his basic steps.

**L. J.**

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# books in review

*continued from page 9*

I exhibited and read chapters from the book to a captive audience of five kids, two thirteen year olds, one aged fifteen, one aged sixteen, and one, just for company, aged nine. The experiment lasted the better part of a week and left me wondering why I couldn't have tackled something easy, like the sex life of the cactus plant.

All responded most actively to the stories of the ballets. Most found the relation of the dancer to choreographer to composer and designer, etc. beyond their grasp. All, without exception, favoured the photo illustration to the written word (sufficient commentary on a TV-orientated generation) and the two older children wanted to know why all those people "hang around the stage" when they can go on TV and live happily ever after. Madeleine, the youngest of the group, was interested only in how much everybody got out of it.

All showed promise of being potential lovers of theatre and theatre dance upon improved opportunity for exposure to such. My experimental group left me with the strong feeling that it is not so much a book which the teen-ager, young or old, needs for orientation toward ballet, as he needs exposure to live theatre, and this condition multiplies as the age level rises, when a book, or any reading matter becomes supplementary (depending on the level of literacy) to theatre experience.

I do not suggest that such a book is not needed — of course, it is — but when one considers the enormous library on the same subject, directed to both adult audiences in definitive terms, and many late and recent volumes of a like pattern toward a junior audience, I feel that one is justified in raising a semi-critical eyebrow at this effort.

Miss Samachson's book is hearty and unpretentious without being cloying, as books directed to juniors too often are. At the same time, she has some way to go before she can achieve the pace and significance of any of the Kay Ambrose handbooks, the Arnold Haskell "How to Enjoy Ballet", the recent "Ballet for Beginners" and to a certain point, Regina Woody's incomparable "The Student Dancer", a classic of its kind.

Perhaps what the library of dance literature needs more urgently than the guide or the appreciation is the ilk of an Al Hirschfeld, divinely sent to show the world how to meet the theatre in a book called *Show Business is No Business.* And what singular author is ordained to do for ballet what Hirschfeld has done for theatre? This seems to me an issue of greater importance than a waterfall of appreciation without end.

*Helen Dzhermolinska*

## dance creation

*continued from page* 17

(and demonstrated) the second phase of her recital career which had dealt with dances governed by musical forms.

In speaking of her use of Americana, she said that it was a matter of "going into *my* background," into her own folk heritage. Her ballet "Rodeo," she suggested was true to the heart of the folk but that "none of the steps is authentic." Then she went on to say that any dance based upon folk material must "represent the life out of which it grew." The choreographer may use an authentic folk movement if he wishes and it is also "legitimate to expand such a movement" for theatrical purposes but that it is possible to expand too much, "to go too far and explode it."

Among the many other points touched upon in Miss de Mille's broad yet detailed commentary on her choreography, was the matter of comedy. She spoke of the comedy which may be achieved through gesture and she also touched upon that brand of comedy which is achieved by "breaking the grand line of movement."

*Not* breaking the grand line of movement turned out to be the major necessity in staging successful ballets for the Radio City Music Hall. Florence Rogge, director of the Music Hall's corps de ballet, reminded everyone that she had to work on the world's largest indoor stage. "Everything must be in scope," she said, and "steps have to be large." Furthermore, Miss Rogge (if she is not the producer of a given show), finds that her choreography is governed by the theme of the show, by her ballet's place (midway or finale) and by any number of spectacular mechanical devices including steam curtains, a chromium plate (with a rake to it) and three elevators.

The steam curtain was really helpful in the bacchanale of her "Faust" ballet, "where things are supposed to get hot" and other mechanical devices actually contribute "good effects" to the dance production as a whole. But Miss Rogge was quick to point out that although large-scale movements must predominate, she tries wherever possible to incorporate dance subtleties. "Les Sylphides" and "Swan Lake" are among the classics she has translated into Music Hall terms and here her problems were not so much with the ensemble passages but with the adagios. Because these are slow and usually contain what Miss Rogge refers to as "lacework" movements, some changes have to be instituted if the dance action is to carry to the far reaches of the theater. But with the rise of popular interest in classical ballet, Miss Rogge has found it possible to include more and more movement subtleties in her large ballets without generating audience disapproval.

Still, Miss Rogge's balletic function con-


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Spectacular dancing of quite another nature, comes within the province of George Balanchine. As a product of the Russian Imperial Ballet and as an heir to the tradition of Petipa, Mr. Balanchine has kept alive, reinvigorated and extended the technique, the virtuosity and the forms of his artistic forebears. With respect to virtuosity, he pointed out in his "Y" interview, that English criticism of the acrobatic nature of some of his choreography and of the American dancers who dance it, is unfair. Many of those movements which Europeans had considered acrobatic, Mr. Balanchine stated, were to be found in the Petipa repertory itself. He asked, for example, if the thirty-two fouettes from "Swan Lake" were less acrobatic than the off-center turn he had designed for Maria Tallchief in "Firebird." He made and held to his point that his technical base was classical but adapted to the American body and its specific movement flavors.

In discussion and through the assisting demonstrations of Miss Tallchief, Nicholas Magallanes and himself, he indicated how he had used his classical heritage in the creation of new works. Music, he suggested, was his main stimulus to dance creation and in this matter he noted that "the life of a bar of music" evokes movement ideas. And these movements, all based upon classical steps, are colored by the aptitudes of American dancing bodies, lyricized through accents upon plastic ingredients, freshened by variations in movement sequence and, on numerous occasions, enhanced by traditional gesture stripped of mimetic significance but retained because of pure beauty of motion.

The individual creative spirit with respect to movement is found to function even in ballet with a specific storyline and set in a specific period. Mr. Balanchine here pointed to his "Orpheus" as an example, for in this work, he did not try for imitations of "period" movement or endeavor to re-create a style which might have been something like that employed by dancers of ancient Greece. Rather did he seek through his own selection of movement to present his drama and its characters in terms which seemed honest to him, right for the theme and artistically satisfying to the audience.

With Jerome Robbins, the classic tradition is not the starting point. True, he uses traditional actions but he also uses modern movements and neither is all-important to him. What he does do is to "search" deep within himself for movements which will serve to communicate his theme to those who will be seeing his creation. And when he is in the process of creating a ballet, he does not purposely select or reject a movement because it is balletic or because it is modern. Since his own body and artistic experience have been conditioned by ballet and modern, he responds to both and in the majority of his ballets both elements are to be found, fused,

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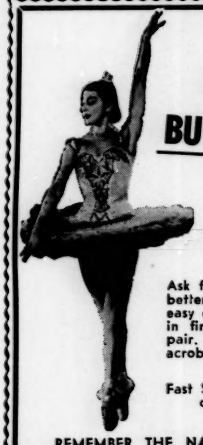

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interrelated, as one.

He indicated that not all movements are selected coldly for a specific effect. Some are instinctive, others have no literal meaning. He noted, smilingly, that some of his analyses of movements from "Age of Anxiety," were "intellectual justifications which came much later" for actions which, at the time of their creation, had no immediately explicable, literal meanings.

From movement per se, he turned to the element of space as it affects the choreographer and stated that for him space was not "emptiness" but "volume" which should be used as a vital part of the fabric of dance design. Through his assisting group's demonstration of sections from "Age of Anxiety" and the pas de deux from "The Guests," Mr. Robbins analyzed his selection of movement, the creation of specific movements for specific characters and their recurrences throughout the ballet as leit-motifs, the use of emotional gesture, spatial designs, rhythmic contrasts, phrases of action controlled by breath.

And when Mr. Robbins had concluded his penetrating analysis of those choreographic process which he has developed, it became clear that here was a creative approach which, although individual, represented a link between the traditional ballet, triumphantly led by Balanchine, and the emotionally urgent, academically unfettered dance of Graham.

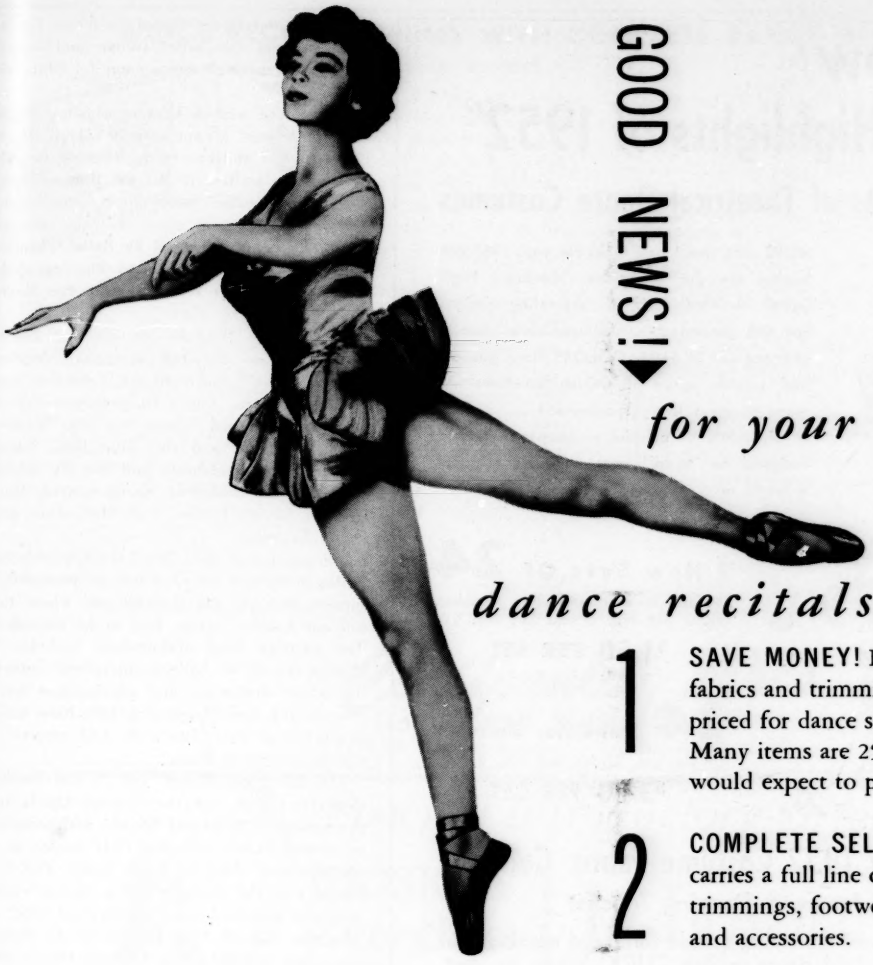
The alchemy of dance creation, then, depends upon no single recipe. Each of the artists who appeared on the series boasted individuality in his magical formula for the making of an art work in dance. But all of the formulas had some ingredients in common and so it became clear that the materials themselves did not make for the magic of dance choreography but rather the choreographic alchemists themselves who, guided by "some measure of truth", mixed, stirred, concocted and, finally, transmuted the base and basic movements of the human body into rich and rewarding dance art.

## Littlefield...

*continued from page* 11

Although movie house prologues and a Ziegfeld show figured among her first appearances, her early career was centered in the Philadelphia Grand Opera Ballet directed by her mother. In 1932 she had one of her first choreographic experiences in connection with H.P., the Carlos Chavez ballet put on by the Philadelphia Grand Opera under the direction of Leopold Stokowski, with decor and costumes by Diego Rivera.

The dancing was rather shoved around in this work and when young Catherine grew up to direct her own company she saw to it that dancing was ever the prime element in her ballets. And she had a company very soon. When near the end of 1935 the Phila-



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delphia Grand Opera folded, ballerina Littlefield salvaged the ballet troupe and began building a repertoire and a name for Philadelphia.

She started with a base of classics. *Fairy Doll* was always a popular item. There was a Chopin ballet and one to Bach music as well as Viennese waltzes to Strauss. Lusty American themes came early, *Barn Dance* and *Terminal* had great successes, the former eventually being borrowed by Ballet Theatre. Catherine's most distinguished choreographic work was *Daphnis and Chloe* to the Ravel score.

By February, 1937 the company was strong enough to do the full three-act *Sleeping Beauty* with a large orchestra. Catherine was Princess Aurora, Alexis Dolinoff was Prince Charming, Edward Caton was the Wicked Fairy Carabosse and the Blue Bird, Lasar Galpern was Catalabutte and the six fairies were Dorothie Littlefield, Karen Conrad, June Graham, Miriam Golden, Joan McCracken and Dania Krupska.

The summer of 1937 found the Philadelphia Ballet in Europe where it was an unqualified success in Paris and Brussels and where the sold-out London season had to be extended. The exciting final performance included a curtain speech by ballerina-directress Catherine whose diplomacy and graciousness were ever to the fore. Londoners still have vivid memories of the Littlefields and reserve a special interest in them.

The Littlefield Ballet (as it was known thereafter) was with the Chicago Opera for two seasons ('38-'39 and '39-'40) and premiered several ballets including *Café Society* to a commissioned score by Ferde Grofé. The following year the company did a coast to coast tour and appeared in the Hollywood Bowl.

In the fall of 1941 the Littlefield Ballet was again a part of the Chicago Opera. On December 7, near the end of the opera season, the news of the attack at Pearl Harbor sent most of the boys in the company to recruiting stations. Catherine, who had always been especially interested in athletic American boys for ballet and had strong roles for them in her ballets, "temporarily disbanded" the troupe.

During the war Miss Littlefield filled in her time producing the ice shows at New York's Center Theatre, and directing a touring arena show starring Sonja Henie. After that came musical shows, television, and more ice shows. In all of them were bits of ballets, effective as theatre or little private jokes that just would come out. The former ballerina brought her considerable musical knowledge to her work and Strawinsky, Debussy, Beethoven would crop up in unexpected places.

One can go on and on about Catherine Littlefield, but not only is this an incomplete account, but her actual accomplishments are not ready to be recorded. She was a pioneer who started chain reactions whose effects are still to be felt.

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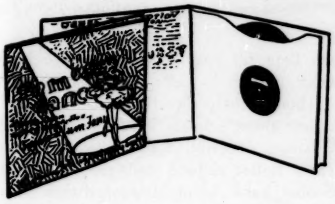

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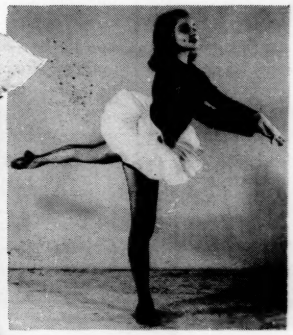

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# dance events in CALIFORNIA

*continued from page* 15

*sophisticated,* film companies are now engaging more creative choreographers than they ever have in the past.

Paramount has brought out Helen Tamiris for the new Bing Crosby picture, ***Famous.*** For this film, she is doing a ballet called "I'll Si Si You in Bahia".

Roland Petit is hard at work on Hans Christian Anderson's tale about the mermaid, adapting, cutting, rewriting, to make the story proper ballet material for Moira Shearer and the Goldwyn film.

For Stanley Kramer's *The* 5000 *Fingers of Dr. T,* Eugene Loring is directing such dream sequence scenes as that of a Siamese beard with a twin on each end (the twins who share the beard are on roller skates) and an orchestration of instruments which include an eight hand clarinet, a grunthorn and a soft-mitten-marimba — all played in stylized movement by dancers.

Due next at Columbia is Valerie Bettis, creating dances for Rita Hayworth in her comeback picture. For UPA, Olga Lunick has been choreographing movement for animated cartoons.

Jack Cole has just finished shooting his three numbers for MGM's *The Merry Widow,* a can-can, a peasant dance and, of course, The Waltz. After a year of almost continuous picture work, Cole has developed a nucleus of dancers who now work quickly and knowingly in the complex patterns he sets for them.

Also at MGM, Gene Kelly has done a thirteen minute ballet for *Singin' in the Rain.*

At Warner Brothers, LeRoy Prinz is preparing a film based on the life of Will Rogers to include reproductions of typical early Ziegfeld production numbers. His three dance assistants, all versatile and experienced, are Paul Haakon, Ruth Godfrey and Al White.

Incidentally, one of the real services being performed by films is the training of outstanding choreographer assistants, among the most promising at the moment being Ernest Flatt and Alex Romero.

TV is developing in California, too. From Simon Semenoff's pioneer programs, larger variety shows are developing and are including the best talent in dancers and choreographers.

•

Behind all this activity there is thought. Behind good dancing there are good schools. *Schools which do* NOT *promise stardom in ten days for your ten-year old are* NUMEROUS.

Though their direction and emphases may differ, these schools have a common aim, a common sincerity. Some, like the San Francisco Ballet School and the Lester Horton School, have already developed their own companies. Some concentrate on the professional student; others, like the Ruth St. Denis studio under the direction of Dorothy Lee Tifal, aim primarily to create a sense of beauty in the child through dance experience.

There are schools in each type of dance. There is Lotte Goslar's school of pantomime. There are schools that provide a complete theatrical education. Choreography, dance history and theory are available in California schools.

The recent formation of a Dance Archives in San Francisco and of another in Los Angeles means greater accessibility to material for research by dancers and choreographers.

To the serious schools come professional dancers from stage and screen. At the American School of Dance alone are Leslie Caron, Cyd Charisse, Sally Forrest, Debbie Reynolds, Janice Rule. The time is past when a dancer in films could simply walk around the set and pose as a flower. Today she *must* dance.

True, this aim is not always achieved — and many film "ballets" are still more interesting photographically than choreographically. Many "dance concerts" are merely bad recitals for which tickets are somehow sold to the public. But this is true anywhere.

But the trend in California is *progressive.* Not so long ago (and this is still going on in some godforsaken places) a modern dancer would not speak to a ballet dancer—and vice versa. Today in California, Eugene Loring, trained at the School of American Ballet, and Olga Lunick, a protege of Hanya Holm, are working together on a syllabus for graded classes in free movement. It is an auspicious step, consistent with the West's desire for progress, for the breaking down of barriers. By codifying a universal dance discipline which is inclusive of both ballet and modern dance technics, it makes possible a truly democratic cooperation among dancers.

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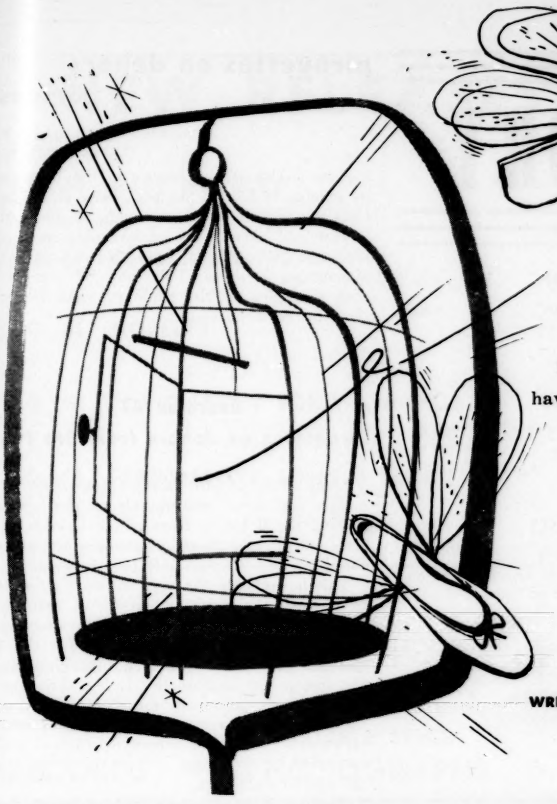

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## pirouettes en dehors variees

*continued from page* 20

leg (as in Ex. 45) *pirouette* to the R, finish by placing R foot in 5th pos., back of L foot. Continue with a *battement tendu* to side with L foot and proceed as in foregoing, making the next *pirouette* on the L side. Continue, alternating, 8 times. This may be practiced with a single, double, triple or more revolutions on each *pirouette.*

•

### Exercise 47

### *Pirouettes en dehors from 5th Pos.*

Stand in R 5th pos. facing front. *Demi-plié* in 5th, and *relevé* immediately on the L foot, placing the R toe in front of the L knee, the arms moving exactly as in foregoing *pirouettes.* Finish in 5th *demi-plié,* R foot in front.

This is probably the most difficult *pirouette* to do with balance, and it is an excellent exercise to practice even without turning, just to strengthen the *relevé.* As you lift the R foot, be sure the knee is well turned out and the instep flat against the L leg. The arms should move only from the original position (same as in *pirouettes* from 4th), to a circle forward of waist and return to original position. Do not let them swing out or drop at the end of each turn.

Practice 8 times in one spot to the R, then 8 times to the L side.

Next month we will study *Pirouettes en Dedans* and their variations.

## the season in review

*continued from page* 10

The god seats himself upon a rock and each muse performs a characteristic solo.

The muses leave, but Terpsichore **(Maria Tallchief)** returns to join the god **(Andre Eglevsky)** in a pas de deux that is no longer playful but literally takes wing as at the end he bends down and allows her to lie on his back with her arms outstretched in birdlike flight. Her companions **(Tanaquil LeClercq and Diana Adams)** return, and the quartet foresakes its former athletic play for a mood of sweet and absorbed solemnity. With intertwining arms and hand-on-cheek gentleness they finally resolve into an apotheosis in which Apollo leads them up to Parnassus.

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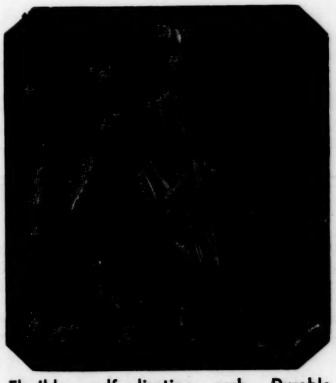

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a clever combination of athleticism and willful distortion. It is as though the choreographer were trying to see how far he could deviate from the classic structure and still be able to snap back to it. Thus, when a ballerina is turned in deep plie by her partner, one knows that she will not continue on this tangent but will return to some more conventional frame.

Lincoln Kirstein (New York City Ballet's General Director) once said with laudatory intent that APOLLO was "conscious, constructed, and deliberate art." And in these words lie both the ballet's strength and its weakness. For despite the fascination of its movement experimentation (a type of experimentation that leads logically to Balanchine's FOUR TEMPERAMENTS), the grandeur of its final sections, and its enkindling theme, its very deliberateness has divested the ballet of passion. The spectator is denied that sense of breathless anticipation that catches him up in a delicious agony of participation at the beginning and holds him there until the end. In other words, Apollo affords one the pleasure of contemplation without the joy of participation . . . and that despite the fact that it was faultlessly performed.

Choreographer **Jerome Robbins** has an uncanny and precious ability to play with movement — to start an impulse going and let it lead where it will. He used this magical ability to perfection in INTERPLAY, but he has stretched it a bit thin in his new work, THE PIED PIPER.

The idea is a simple one — self-consciously simple. A lone clarinet player (Edmund Wall) strolls onto an empty stage — so empty that ladders, fragments of flats and other backstage equipment stand around. He seats himself downstage left and begins the first wistful strains of Aaron Copland's CONCERTO FOR CLARINET AND STRING ORCHESTRA. Two dancers, **Diana Adams and Nicholas Magallanes,** emerge from a lighted entrance. Hypnotized by the mournful music, they dip and rise in a gentle pas de deux. They are joined by **Jillana** and **Roy Tobias,** who are entranced with their dancing shadows thrown big and black on the wall.

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Suddenly the mood changes. A mass of young people (all clad in the outlandish rags and bits of fantasy that dancers call practice clothes) swarm on stage. One of them, an imp named **Janet Reed,** is literally pursued by the music. She skitters, she trembles, she twists, and before you know what has happened, she is curled about the neck of one of the men, her hand clapped over her mouth and a "what hit me?" expression on her face. At that moment something hits the entire company. Their hands curve and twitch as though they were attached to strings. They jiggle up and down. They chase each other. They form a little knot out of which Miss Reed emerges like a yeast bubble. Just when things are getting frantic, **Todd Bolender** makes a casual entrance. In an instant his dignity is gone, and he is chasing Miss Reed. **Melissa Hayden** and **Herbert Bliss, Tanaquil LeClercq** and **Jerome Robbins,** pop in to add to the jazzy gyrations, which suddenly land the entire company flat on their backs to form a restless sea of agitating knees and waving hands. They rise to a frantic charleston, jump and kick some more, and finally charge toward the musician en masse only to have him disappear in a puff of smoke.

The only section of the ballet that is truly worthy of Mr. Robbins' rare choreographic gifts is the central part with captivating Janet Reed leading the corps. After this section, the ballet drops into the jazzy padding that proved to be the downfall of Balanchine's JONES BEACH a few seasons ago.

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And this is what seems to have happened in the premiere performance of LILAC GARDEN as staged by Mr. Tudor himself for the New York City Ballet. Why this was so it is hard to say, unless first night tension was the reason. For three of the principals, **Nora Kaye, Antony Tudor, and Hugh Laing,** have done the work before, and their characterizations were, if anything, richer. And **Tanaquil LeClercq,** who was new to the quartet, turned in an intelligent and concentrated portrayal of the spurned mistress.

Whatever it was, the gestural accents seemed stronger, the need to establish the story line more pressing. Let us hope this was a temporary condition to be lightened by further performance. For LILAC GARDEN remains a little masterpiece.

The ballet was freshened by a pleasant looking green garden decor by Horace Armistead and beautifully fitting period costume by Karinska.

After a few seasons' absence, Balanchine's FOUR TEMPERAMENTS was restored to the repertoire looking like a plucked chicken. For its original costumes and convoluted backdrop by Kurt Seligmann were omitted. And little as we liked Seligmann's flip-flappy, movement obliterating costumes, we'll have to admit that the ballet does not survive well unadorned. Some effective compromise should be found.

Especially satisfying during the current season were Patricia Wilde for reasons we've already mentioned, Diana Adams for her exquisite line, her velvety phrasing, her air of relaxation and refinement; and Melissa Hayden for the constant growth and understanding she brings to two mediocre ballets, THE DUEL and THE MIRACULOUS MANDARIN.


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MINUET—Old fashioned court dance.
NORWEGIAN—Wooden shoe dance for couples.
PIRATE—Advanced solo with pantomime.
RUMBA—Exhibition solo Cuban dance.
RUSSIAN GROUP—Vivacious, for five couples.
RUSSIAN GYPSY—Fast number for couple.
RUSSIAN SLED—(Troika)—Girls imitate ponies.
SCOTCH SWORD DANCE—Old dance of victory.
SPANISH GYPSY—Solo tambourine number.
SPANISH WALTZ—A fascinating solo.
TARANTELLA—Italian folk dance for couple.
WARRIOR—Strong dance of Roman warrior.

### Character Routines for Children

BABY ACROBATIC—Easy number for two babies.
BABY SELECTION No. 1—3 numbers for babies.
BABY SELECTION No. 2—3 dances for babies.
CLOCK DANCE—Interpreting the movements.
DOLLY—Original song and dance, with doll.
DUTCH DANCE—A solo number with pantomime.
GYPSY—Easy for child with tambourine.
KOROBOOSHKA—Lively dance for couple.
LITTLE CLOWN—Easy, with original recitation.
MAMA-PAPA DOLL—Mechanical doll on toes.
MAZURKA—Easy Polish Dance for child.
POLKA—Simple steps in coquettish manner.
RAG DOLL—Loose, eccentric dance.
RUSSIAN SWEETHEART—Russian couple dance.
SKATERS—Simple and attractive solo number.
SPANISH—Easy Spanish dance with fan.
STRAWBERRY PATCH—For boy with pantomime.
TOE DANCE—Classic toe number for solo.
VOLGA BOATMAN—Easy, with original song.
WOODEN SHOES—Song and dance for couple.

### Tap for Children or Beginners

BABY TAP—3 easy nunmbers for babies.
BEGINNER'S BUCK—Easy steps, drum rolls.
BOWERY WALTZ CLOG—Comedy dance for couple.
DICE—Bowery waltz clog for child.
EASY TAPS—3 easy numbers for children.
HIGHLAND FLING—Original steps.
IRISH JIG—Typical of old Irish dances.
MUSICAL COMEDY—Muscial comedy dance.
RHYTHM DANCE—**Easy and effective.**
SAILORS HORNPIPE—Created with taps.
SIMPLE SOFT SHOE—Easy for beginners.
THREE LITTLE MAIDS—Original lyrics and music.
TIMID-TIMOTHY—Baby jazz song and dance.
WALTZ CLOG—Effective number for beginners.

### Professional Tap Routines

ADVANCED BUCK—Advanced taps and wings.
ADVANCED RHYTHM BUCK—Syncopated wings.
BALLET SOFT SHOE—With ballet variations.
BILL ROBINSON'S TAPS—Intricate steps.
BROKEN RHYTHM SOFT SHOE—Adv. with turns.
CLAP TAP DANCE—Intermediate, with slaps.
ECCENTRIC TAP—Off beat, comical number.
INTERMEDIATE BUCK—A little more advanced.
INTERMEDIATE RHYTHM BUCK—Wings and Pick-ups.
INTERMEDIATE SOFT SHOE—Cleverly combined.
MILITARY RHYTHM BUCK—Advanced rhythm.
MILITARY TAP—Very effective Interm.
MIXED RHYTHM TAP—Slides and Pick-ups.
NEW RHYTHM TAP—Advanced, to any rhythm.
OVER THE TOP BUCK—Advanced with slides.
PRIMROSE SOFT SHOE—Intricate number.
RHYTHM BUCK—Intermediate with flaps.
RHYTHM SOFT SHOE—Advanced and tricky.
RHYTHM TAP—Advanced to off beat time.
SIMPLE BUCK—Standard tap steps.
SYNCOPATED BUCK—Advanced with pick-ups.
SYNCOPATED RHYTHM BUCK—Advanced rhythm.
SYNCOPATED SOFT SHOE—Advanced to 4/4 time.
SYNCOPOTED WALTZ CLOG—To Skaters waltz.
TAP TRO—Effective number, stop time.
TAPS AND TURNS—Ballet turns included.

### Musical Comedy and Line Ups

CONTINENTAL LINE UP—Group of 8 to 16.
ECCENTRIC—Comical wiggle legs routine.
ECCENTRIC RUBE—A hick solo number.
GREEN EYES—Snake hips to Bolero rhythm.
KICKS—High kick routine for solo.
LEGMANIA—High control kick routine.
LINE UP MUSICAL COMEDY—Group of 8 to 16.
LINE UP KICK ROUTINE—Group of 8 to 16.
OFF BEAT RHYTHM—Abundant body movements.
SYNCOPATED LINE UP—Easy, with tennis racket.

### Ballet and Toe Routines

AUTOMATIC DOLLS Mechanical, for couple.
BALLET VARIATION—Group of 8 to 16 girls.
BUNNY DANCE—A Bunny toe number.
BUTTERFLY—Effective toe number.
CAKE WALK ON TOES—Strut dance on toes.
HUNTRESS, THE—Advanced toe with riding crop.
MODERN SOPHISTICATION—Ballet and modern arms.
MODERNISTIC TOE—Toe modernistic number.
PAS DE DEUX—Romantic number for couple.
PAS DE TROIS—Graceful number for trio.
POLKA TOE DANCE—Advanced technical toe.
ROMANCE—A toe dance of twilight.
SWAN, THE—The dying swan of Pavlowa.
TOE LINE UP No. 1—Intermediate steps.
TOE LINE UP No. 2—Advanced toe steps.
TOE STRUT—Jazz toe with hat and cane.
TOE TRIO—Effective number for 3 girls.
TOE WALTZ—Advanced technical toe solo.
WALTZ VARIATION—Flowing movements, solo.

### Classic and Interpretive

HARLEQUIN AND COLUMBINE—Coquettish duet
INTERPRETIVE TRIO—Barefoot dance.
LOVE'S DREAM—Interpretive solo.
LOVE'S JOY—A dance of joy and freedom.
MOMENT MUSICAL—A dance for three girls.
PASTORALE—Nymph and shepherd dance.
PIERROT—Solo number with pantomime.
SCARF DANCE—Solo bare-foot number.
WHISPERING FLOWERS—Life of a flower.
WINDS, THE—Fast, with whirls and turns.

### Oriental Routines

ANITRA'S DANCE—A dance with pantomime.
CAUCASIAN—Fast spirited movements.
CHINESE—Romantic, with quaint steps.
CHINESE SCENE—Grotesque, for trio.
CHINESE SLEEVE—Authentic music included.
JAVANESE—Stately and serious.
MOORISH—Picturesque cymbal number.
ORIENTAL SCARF—Dance with scarf.
PERSIAN MARKET—With basket of flowers.
SUI SIN FA—Flower dance.

### Body Building and Acrobatic

ACROBATIC—Advanced solo with feats.

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ORIENTAL ACROBATIC—Advanced number.

### Exhibition Ballroom Routines

EXHIBITION TANGO—Argentine & French steps.
EXHIBITION WALTZ—Arranged for 5 couples.
MOSPANGO—A modern Tango number.
OLD FASHIONED POLKA—Tintype, for couple.
ORIGINAL LINDY HOP—Arranged for couple.

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## TOMAROFF

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*(continued from page 2)*

orchestra under the baton of Robert Whitney, at the Columbia Auditorium, is the second of two such symphonic dances commissioned by the Louisville Orchestra from Miss Graham. The first, the William Schuman JUDITH, had its world premiere here in January, 1950.

The St. Joan is a piece of grand opera, as satisfactory to hear as to see, and I venture to say destined for certain immortality via the channels of film, notated dance scores and other stages.

Credit for the magnificent premiere performances goes as much to the collaborators, Mr. Whitney, the Orchestra, and lighting technician Jean Rosenthal, the Vermeer of the theatre, as to the joint creators.

*Thomas Jordan*

•

**events in LONDON . . .**

**Leonide Massine's** new ballet, DONALD OF THE BURTHENS, had a great reception at Covent Garden on December 12th. Cheers continued long after lights up and Massine himself, leading dancers **Beryl Grey** and **Alexander Grant** and designers Robert MacBryde and Robert Colquhoun were called back again and again.

The audience was exceptionally distinguished, even for Covent Garden. Somerset Maugham was the guest of Sir **Kenneth** and Lady Clark in the Royal Box and seldom have there been so many beautiful ballerinas in one audience. **Alicia Markova, Margot Fonteyn, Nathalie Krassovska** and **Ludmilla Tcherina** were in front as was also **Pearl Primus.** A reception was held afterwards in the Crush Bar where hot soup was served as well as food and wine in recognition of the freezing weather.

All the dancers present wore a sprig of white heather presented to them for luck by the two Scottish dancers who had supervised the mounting of the traditional Scottish steps.

Reactions to the ballet among public and critics was somewhat mixed, however, and the next day's press was not too enthusiastic. The story of the ballet is based on an old Scottish legend of a young woodcarrier who makes a Faust-like pact with Death and is finally outwitted and claimed by her. The story undoubtedly takes secondary place and is used almost as an excuse for magnificent displays of Scottish dancing.

A sword dance performed by eight boys and led by **Brian Shaw** was particularly exciting, and the latter half of the ballet was almost solely formal traditional dances, presented with a subtle blend of ballet technic comparable to Massine's use of Spanish dance in LE TRICORNE.

**Alexander Grant** danced nimbly and delightfully as Donald — and **Beryl Grey,** in scarlet body tights, as Death, was most impressive in a role which owed much to "modern" movement. Neither character was allowed to develop much, however, and the ballet will be remembered for its dancing and its costumes and decor rather than for its dramatic coherence.

**Margot Fonteyn** will return to the Wells, after several months sick leave, in a new production of SWAN LAKE, early in 1952.

**New York City Ballet** are expected at Covent Garden on July 7, 1952 for six weeks. Sadler's Wells next year are due in Lisbon in March, then possibly Australia and New Zealand — and then another American tour under management of S. Hurok.

*Mary Clarke*

•

**events in CHICAGO . . .**

Dance literature has been enriched by two Chicago items. **Edna Lucile Baum's** "Dancing Rhymes" with music by Elsie Whitcomb has been published by Mills Music Company. **Mark Turbyfill's** poems for the Chicago Ballet Guild's production of "The Words Beneath Us" have been published with illustrations from the ballet.

**Charles Weidman,** in town with the New York City Opera, taught a number of classes at the U. of Chicago, Northwestern U. and in the schools of **Sybil Shearer, Berenice Holmes** and **Mildred Zook.** Miss Shearer's class was particularly interesting, with Miss Shearer and Mr. Weidman reminiscing about some of the old Humphrey-Weidman class exercises.

Sybil has not been seen much in town recently because she is busy helping with the building of her new house and dance theatre in Northbrook, Ill. By this time most of her pupils have hammered in nails and spread some of the paint.

**Catherine Littlefield Flaherty** was born in Chicago on November 28 to Mr. and Mrs. Harper Flaherty. Mama **Dorothie Littlefield Flaherty** will start rehearsing a new show for the Conrad Hilton Hotel's Boulevard Room any day now.

**Ballet Guild of Chicago** held a meet in the Eighth St. Theatre on November 28. The program consisted of classical variations by younger members and excerpts from two ballets being prepared for future production. These are a classical ballet by **Charles Bockman** to a new score by Neal Kayan, and ARACHNE, a work directed by Guy Bassett of the University of Chicago's Knights of the Ballet.

**Alma Hawkins** led the dances at the Chicago Dance Council's Christmas Mixer at Thorne Hall.

**Gary Roberts** was added to the ballet group for the NYC Opera's engagement here.

The **Stone-Camryn Ballet's** two new productions presented November 27 and December 1 met with great success. **Walter Camryn's** ALICE IN WONDERLAND is faithful to the Lewis Carroll fantasy in both spirit and substance. It was something of a feat for the choreographer to devise thematic movements for the twenty different and highly individual characters. **Joan Ehemann** was a perfect Alice and **John Widmer, Barbara de Feo, Sheila Reilly, Camille Montressor** and **Yolanda Salla** were among the many outstanding performers. The music was adapted from Rossini's La Cenerentola and the costumes by Martha Woollett were imaginative variations on Tenniel themes.

**Bentley Stone's** LES ENFANTS PERDUS to music by Ravel is an emotionally inspired poetic ballet. Mr. Stone dances the role of a blue clown who might have stepped out of Picasso's blue paintings. He is first the persecuted victim, then the Father image of a group of miserable children. **Elissa Quequep** was lovely as the Mother Image, an unexpressed need in the life of lost children.

*Ann Barzel*

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**events in SAN FRANCISCO . . .**

The biggest news in dance life here this month is the **Sadler's Wells Theatre Ballet,** which played to SRO audiences at the Opera House. Balletomanes were not all in agreement as to the company's merit, but they found it an interesting subject for discussion. The ballet's warm, youthful enthusiasm was admired, particularly in COPPELIA and PINEAPPLE POLL, which was probably the most popular ballet presented here. We think it is possibly the finest light ballet since BEAU DANUBE and GAITE PARISIENNE.

We thought that the least successful work was NUTCRACKER, which, ironically enough, was produced expressly for America. Cecil Beaton's costumes and decors seemed ill suited to any ballet, particularly the classical Nutcracker. We felt that Ashton's altered choreography mated poorly with the authentic Ivanov fragments that were retained.

The reactions of the English dancers to San Francisco were equally varied. **Stella Farrance** was "intrigued, especially by Chinatown". **Robert Lunnon** had read a great deal about the city and was "disappointed". Everyone seemed pleased, however, with the theatre — the War Memorial Opera House.

**Peggy van Praagh,** the company's ballet mistress, remarked that audienies in S. F. were more like those of England than any they had encountered in America. "They're restrained and sophisticated. They know what they like," she said.

For the most part, the Sadler's Wells visit proved again the San Franciscans like English ballet.

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**Ann Halprin** of the Halprin-Lathrop dancers, who gave such a successful series of concerts last spring, is travelling in Mexico. While there, she will visit with

**Doris Humphrey** and **Jose Limon** for about a week. There will be no vacation this month for the rest of the group, however. Welland Lathrop will direct an intensive two week Christmas course at the school. . . . The **San Francisco Dance League** has been quite active this month. On November 28, they presented the British ballet historian, **A. E. Twysden,** in a lecture, "Ballet, Yesterday and Today". Miss Twysden, who is the author of the book, "Alexandra Danilova", outlined the history of ballet from Bergonzio di Botta's famous production at the marriage of the Duke of Milan in 1489 to the present day. She proved a charming speaker, and managed to convey a great deal of information in a completely fascinating way. Her talk, which concluded with a lively question period, was well received all around. . . The League also sponsored a "Ballet Brunch" in honor of the Sadler's Wells Theatre Ballet, Sunday, December 9. This was held at the famous Cliff House against a setting of seal rocks and a clear view of the jagged California coast line. Last year the League brunched the larger Sadler's Wells ballet company. **Carol Beals,** president of the League, and **Marguerite Ford,** were hostesses.

*June Wilson Cahn*

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**Regional Ballet Groups in Formation**

**Wisconsin**

A recent development in the inner circles of the Dance Masters of Wisconsin has been the formation of the **Wisconsin Ballet Guild,** to provide the people of the State of Wisconsin with their own native ballet and to encourage its growth locally. **Ann Barzel,** an associate editor of Dance Magazine, and a founder of the Chicago Ballet Guild, is serving as one of the artistic directors of this group. Executive officers of the D.M. of W. are serving as officers of the Guild.

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**Louisville**

At the December meet of the **Louisville Dance Council,** president William Habich announced that **Thomas Jordan,** local dancer, choreographer and writer (staff of Louisville Courrier-Journal and Dance Magazine) has formed and incorporated a civic ballet under the name of **The Louisville Ballet.** The organization will be a non-profit, cultural and educational project formed for the purpose of furnishing a professional showcase for dancers, choreographers, musicians, composers, theatre technicians and designers.

There will be both a senior and a junior division, to consist of artists in the Kentuckian area, to work under the artistic direction of Mr. Jordan. Plans for a March performance of the junior group are already under way.

•

**Washington, D. C.**

**Ethel Butler** and her company have provided the capital city with food for conversation in their recent appearance (Nov. 13) at the Cafritz Auditorium. Miss Butler, once associated with **Martha Graham,** now maintains her own studio and workshop in this city.

She presented four of her own ballets: "Echoes", a lyric piece with score by Rob Evett, "Rent in the Veil", a study of the three women in Abraham Lincoln's life, "The Fourth Event", character study of a woman, and "Ah, Woman!" a venture into satire. **Myrtle Brickman** and **Barbara Bray** gave an interesting account of themselves, among other members of the group.

•

**The New Year Hustles In . . .**

There is every omen that the year 1952 will open with a spurt of activity of every dancing description, particularly in the New York area.

On New Year's Day, those lucky enough to get into Madison Square Garden will be able to see the four-part spectacle staged by **Sophie Maslow** for a company of 50 dancers for the giant Chanukah Festival, sponsored by the Bonds for Israel Drive.

The four dances will consist of a) Hannah's Lament, based on the story of Hannah, whose seven sons were killed by King Antiochus for refusing to kneel before him; b) a dance created around the faith and courage of the Maccabees in their successful revolt against Antiochus, which the Chanukah festival celebrates; c) the cleansing of the Temple in Jerusalem after the defeat of Antiochus' armies; and d) modern Israeli dances.

**Jane Dudley** appears as Hannah. Other featured dancers are **Dorothy Berea, Ruth Currier, Dorothy Douglas, Billie Kirpich, Muriel Manning, Beatrice Seckler, Alix Taroff, Ronnie Aul, William Korff, William Leonard, Jack Moore, Sheldon Ossofsky, Bertram Ross, James Smith and David Wood.**

Tickets of entree are by purchase of a $50.00 Israeli Government Bond.

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**Choreographers Workshop,** in its first concert of the season on January 13 is featuring **Peter di Falco's** group opus, GUARACHO (a Venezuelan piece) **Crandall Diehl's** TOO QUICK FOR LIFE (Barbara Bocher and Dorothy Hill featured), **Si Lan Chen's** SUITE, and ballets by **Boris Runanin, Mary Jane Binney, Bill Hooks** and **Robert Jeoffrey.**

This is to be the first of regular monthly concerts until April, when the C.W. Repertory Company sails for its second season to Bermuda.

•

Those paragons of "third generation" modern, the **Emily Frankel-Mark Ryder** team, will be seen in concert on January 19th with at least one scheduled new opus called "Chaos and Counterpoint". This is a medley done to Sousa-Beethoven-Bartok and be bop. They will also show "Biography of Fear" (sounds of air raid sirens and jazz), "People and Things", a satire about people who become possessed by their possessions, "Haunted Moments", a fantasy of people and sounds, "The Ballad of the False Lady" and others.

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The Hunter Playhouse has offered its stage to a number of recitalists and companies willing and able to get the house in the brief period permitted to dancers. These are **Jean Erdmann** and company, **Erick Hawkins** and company, **Donald McKayle** and **Normand Maxon** and their companies, **Merce Cunningham** and company, and a ballet group under the direction of **Emilka Hulova.** These events are all listed in their order in the calendar of the month on page 1.

Advance information about the programs of the recitalists discloses that **Jean Erdman** will show a new major solo opus, two works premiered at the U. of Colorado festival, "Sailor in the Louvre" and "Io and Prometheus", as well as ballets presented in past concerts.

Those who saw the first performance of **Donald McKayle's** extraordinary opus, "Games", will know enough to take advantage of its repeat performance on the Sunday matinee, January 20th at Hunter. This ballet is a treat, whether you go for games or not. By all means, have a look. "Games" is one of a duo of ballets by young McKayle, the other being "Her Name Was Harriett", an opus based on the life of Harriet Tubman. His program is shared by **Normand Maxon,** a former Y Auditions Winner and most recently appearing in musical comedy and in concert abroad. Maxon's group ballet "Straight Is The Gate", a study of a woman in conflict with late 19th century mores, will be premiered, among other new and older works.

The works of Maxon and McKayle are both consciously orientated toward lyric theatre, using word and song, as well as movement. A large company of dancers will support these ballets.

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The January 23rd event at Hunter consists of purely ballet genre pieces, with solo and group works by **Emilka Hulova, Orest Sergievsky** and **Nina Youskevitch.** The latter is showing an opus called "Light and Shadow".

Other events of the month are listed on page 1 of this issue in the monthly calendar of events.

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**Down comes the curtain on another spent year, and if any reading to this point are not too exhausted to receive a final benediction, let us wish you one and all a Happy New Year!**

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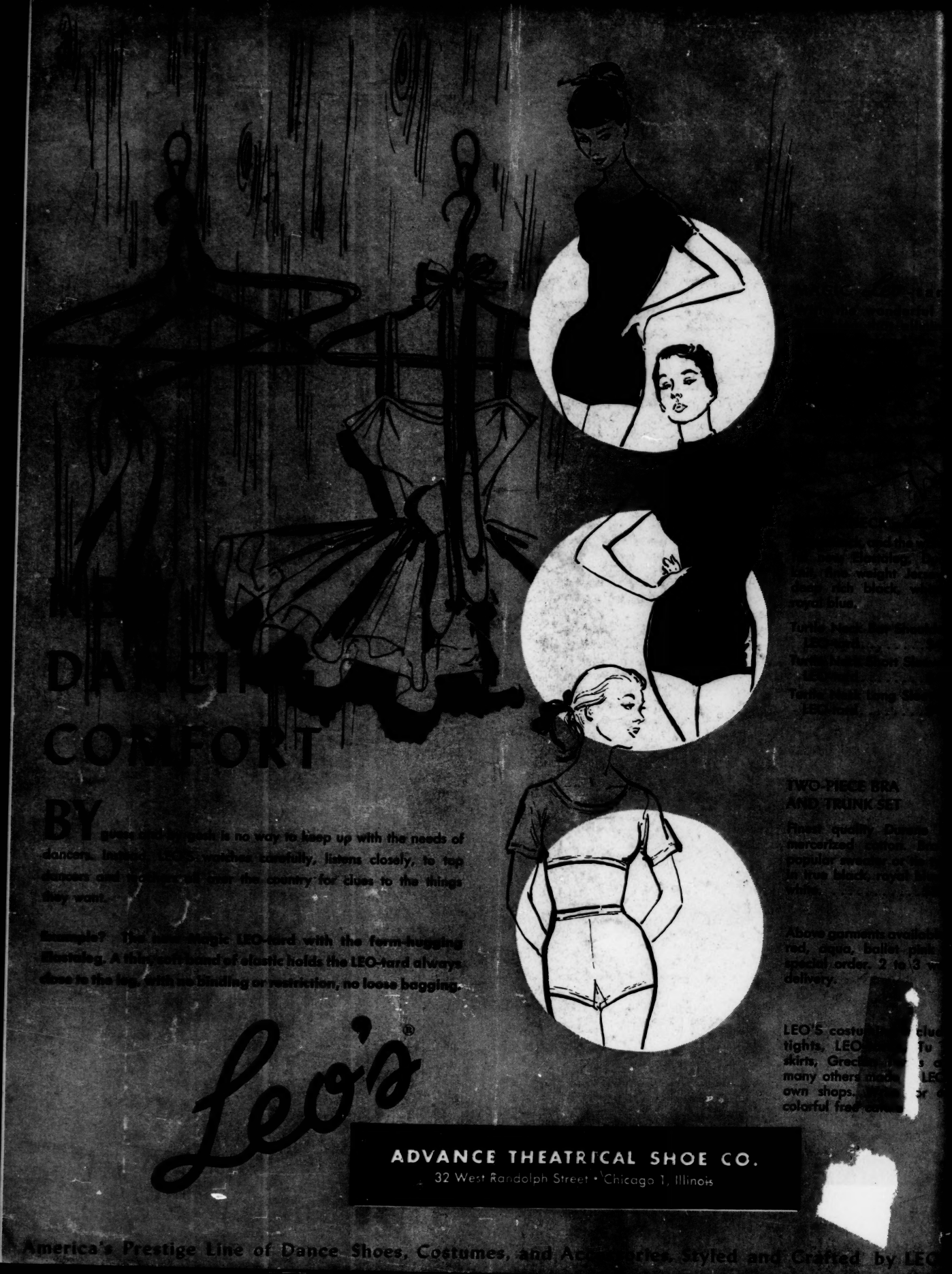
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